

ISSUE 43

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QUANTUM LEAP

Season 3
Episode Guide

Peter
Donat in
**TIME
TRAX**



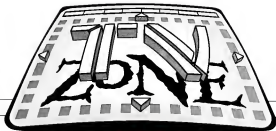
DOCTOR WHO

Celebrating
30 years

Terry
Farrell in
**DEEP
SPACE
NINE**

David
Maloney and
BLAKE'S 7





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News

Our acclaimed round-up of news and events affecting the TV Zone...

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... because you asked for it! The Season Three Episode Guide.

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Editorial

Here we are again with another issue, straight after producing the *Supervillains Special*. Phew, how do we do it?

As you may have noticed, the cost of subscriptions have not caught up with the price change of TV Zone. So why not subscribe — or even re-subscribe — now, before the rates go up next issue? You can save over £35!

If you're wondering where the *Doctor Who* anniversary posters have gone, they'll be back in a few issues' time... In the run up to the anniversary in November

The next issue will be published 24th June, gradually spreading across the country, reaching parts other magazines do not — well, not until we do anyway!

Jan Vincent-Rudzki

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Point Cover: Sam jumps home from Season Four to introduce our Season Three Quantum Leap Episode Guide

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Compiled by Dominic Mai,
Suzanne Clark, Mark Cusack,
David McInerney and Edwin Yau

Who Products

The Fan's Choice videos for 1993 are *The Trial of a Time Lord*, *The Two Doctors* and *Resurrection of the Daleks* (*Resurrection of the Daleks* was also heavily popular, but was ruled out after the recent repeat) and popular choices for Jon Pertwee and Tom Baker may lead to the release of *The Green Death* and *The Seeds of Doom*. Presentation boxed sets for *The Chase! Remembrances of the Daleks* and *The Trial of a Time Lord* will cost £29.99 and £34.99 respectively.

Dates have been set for the audio release of *The Power of the Daleks* and *Fury from the Deep* plus the new audio play titled *Paradox of Death*, which will go on sale while still being broadcast on Radio 5 (Fridays from 27th August to 24th September). Barry Letts' script is set finally during Jon Pertwee's last television season despite possessing 90's concepts. Joining Jon Pertwee are Elisabeth Sladen as Sarah Jane Smith and Nicholas Courtney as the Brigadier. Phil Clarke and John Whitehall of BBC Radio will be looking after the production's script editing and the BBC Radiophonic Workshop is being engaged for special sound and incidental music. The story concerns the Paradox Organisation, which opens Space World, a theme park on Earth's Hemisphere, where experienced reality, a step up from virtual reality, is available for those who dare. The Doctor and Sarah Jane begin their investigations following a mysterious death at the park.

A range of new Doctor Who products includes Bailey's pinball game, and children's LCD game will be further additions to the electronic market. Coming soon is a range of toiletries including 3-D frosted bubble-bath and shampoo. Set for release on July 5th is *30 Years at*

BBC Enterprises launched Doctor Who's 30th Anniversary on 27th April with a press conference and presentation attended by Doctors Jon Pertwee, Peter Davison, Colin Baker and Sylvester McCoy plus Nicholas Courtney, whose time on the series has traversed all eras. Tom Baker was scheduled to attend, but withdrew. The national press gave some coverage including *The Daily Star*, which somehow came to the incorrect conclusion that a new series had been commissioned.

Closing Doors

Director of Home Entertainment, Tony Greenwood, found himself floundering under questioning over the future of the series. He claimed that a script had been written for an anniversary story this year, but funding had not been found to enable production to take place. He also said that if it was to resume, the BBC wanted high production values, quoting figures close to the cost of producing *Star Trek: The Next Generation*, which dumbfounded both the assembled journalists and Doctors and led Jon

Pertwee to counter that low production costs had actually contributed to the show's charm, success and longevity and that the audience is more interested in a good story than glossy effects. Greenwood failed to read a prepared statement from BBC1 Controller Alan Yentob, but instead repeated his previous comments about the door not being closed to which Pertwee quipped, "Can you hurry up, because the door's closing on me anytime now!"

Four Doctors, ringing round for a new series?



the Radiophonic Workshop, a CD encompassing such essentials as *Singing Trees*, *With Dragon Shots* and *Two Nitro-9 Bombs* (*Dragonfire*) and *Chumbly* at rest, constant run and *Chumbly* die (*Galaxy Four*). One new Who video scheduled for this year is from Reeltime Pictures, who brought us the *Return to Devil's End* video. Their next project is a drama, *Down-time*, featuring the Brigadier (Nicholas Courtney) and is written by Marc Platt. Who-stalwart Christopher Barry will direct.

More Who

The appointment of Charles Denison as the new BBC Head of

Drama is unlikely to change the future of *Doctor Who*, despite the effective downgrading of Mark Shevlin to head of drama films and executive producer of Screen Two. Denison sees his role as managerial with commissioning resting with the two controllers, although he wants to ensure that they are the recipients of the best ideas. It is now generally believed that *Doctor Who* has failed to be re-commissioned because of the Drama department's complete disinterest and lack of understanding of its potential appeal, combined with the previously hostile BBC1 Controller (Powell). If the programme was to be resurrected, it is now commonly felt that BBC

Enterprises in conjunction with the Children's department would be a likely source of funding with an independent company brought in to produce. UK Gold's *Doctor Who* line-up for June is *The Mawds* (6 episodes from June 3), *The Mind of Evil* (6 episodes from June 11), *The Time Warrior* (4 episodes from June 21), and *The Time Monster* (6 episodes from June 25). Collectors might note that advertisements now follow each episode during the Sunday combi following an abbreviated end title sequence, whereas a break occurs approximately 12 minutes into weeknight editions (with full end credits). When *The Sea Devils* part 5 was

Video Update - The Story So Far

(Please note: The list is subject to change)

- May**
Star Trek: Deep Space Nine
 Embassy (prod) and several episodes, all rental
- June**
ST:DS9 Embassy (limited edition pack with previously released interviews with cast members)
- 7th**
Doctor Who *The Keeper of Traken*
The Invasion (double pack)
The Tomb of the Cybermen (Audio)
- July**
Sapphire and Steel 6
The Last of the Mohicans 3.4
Space: 1999 13.14
The Persuaders two volumes
- 5th**
Doctor Who *The Silurians* (re-coloured double pack)
 30 Years of the BBC Radiophonic Workshop (Sound FX CD) £11.99
ST:DS9 Episodes 2-5
- August**
ST:TTNG 2 releases Season 6
ST:DS9 4 episodes
Department S 3/4
The Zoo Gang 1/2
Timeslip 3 *The Year of the Burn-Up*
Thriller 1/2
Randall and Hopkirk (Deceased) 6
- 2nd**
Doctor Who *The Curse of Peladon*
The Power of the Daleks (audio)
- September**
9th **Doctor Who** *The Chase* (double pack, in special packaging with
Remembrance of the Daleks (sterile)
Survivors *Gone to the Angels* (Gerard's War (Eps 5/6)
Starvation/Spill of War (Eps 7/8)
The Hitchhikers Guide to the Galaxy (complete series double pack)
- October**
4th **Doctor Who** *The Trial of a Time Lord*
 (TARDIS box set) £34.99
- November**
1st **Doctor Who** *The Two Doctors* (double pack)
Resurrection of the Daleks
- To Be Scheduled...**
Survivors *Law and Order/The Future Hour* (Eps 9/10)
Revenge/Something of Value (Eps 11/12)

Single tapes are normally priced at £10.99 with double packs £16.99. BBC Audio releases retail at £7.15 and comprise two tapes. Episodes 9-12 of *Survivors* will not be released until 1994 (probably January). Kevin Dennis, who produced *The Making of The Hitchhikers Guide to the Galaxy* has been commissioned by BBC Video to follow it up with *The Making of Bakers' 7*. He is currently searching for out-takes from the series. The double pack release of *Hitchhiker* would seem to indicate that a similar fate may befall *Red Dwarf* in due course. ITC continues to foster nostalgia with new entrants *The Zoo Gang* and *Thriller* joining an ever increasing range of product. About a month or so after June, *Star Trek: Deep Space Nine*'s pilot Embassy will be released onto self-through, with the remainder of the season being released at the rate of two cassettes each month at around £10.99 each. That's the plan so far.

shown on UK Gold viewers noticed apparent picture interference throughout much of the episode. The version transmitted was a copy of the PAL 625 line master, which unfortunately has a long scratch on it. When BBC repeated the episode, an inferior 525 line NTSC version converted back to PAL was used. The re-colouring of *The Ambassadors of Death* is virtually complete. Problems caused by a

strobing effect on the colour copy of some episodes have been overcome, with the exception of about five minutes at the end of episode 5 where picture distortion is too great. Funds have been made available to manually panthbox this footage. A small element of *The Silurians* has also been panthboxed and the overall results on this story are reportedly the best so far because of the high quality

Book Update - The Story So Far

(Please note: The list is subject to change)

- June**
17th **Doctor Who** *White Darkness* (David McIntee)
Time Warrior/Keeper Traken (reprint)
The Scripts: Ghost Light
- 24th** **ST 60** *Windows on a Lost World* (V E Mitchell) £3.99
- July**
15th **ST** *The Galactic Whirlpool* (David Gerrold) £3.99
Doctor Who *Shadowmind* (Chris Buis)
Power of the Daleks (John Peel)
- August**
16th **ST/TTNG Make-Up FX Journal** (Michael Westmore and Joe Nazzaro) £3.99
- 19th** **ST 61** *From the Depths* (Victor Mian) £3.99
Doctor Who *Bathings* (Nigel Robinson)
Evil of the Daleks (John Peel)
- 30th** **ST** *Who Killed Captain Kirk?* (Graphic Novel - Peter Davis, Tom Sutton & Gordon Purcell)
- September**
16th *Star Trek Universe* (Jacqueline Lichtenberg, Sondra Marshak & Joan Winston) £4.99
Doctor Who *Invasion/Silver Nemesis* (reprint)
 Isenberg (David Banks)
The Scales (Howe/Stammers/Walker paperback)
- 23rd** **ST/TTNG 27** *Guises of the Mind* (Rebecca Neeson)
- October**
20th **ST 62** *The Great Starship Race* (Diane Carey) £3.99
Doctor Who *The Scripts: Pirate Planet*
 (Bloodheat (Jim Mortimer)
The Daleks/Leaves Hiss (reprint)
 Time Frame (David Howe)
- November**
15th **ST** *The Price of the Phoenix* (reprint)
 (Sondra Marshak & Myra Culbreath) £3.99
Doctor Who *The Scripts: The Abominable Snowman*
 (to be confirmed),
Doctor Who *The Dimension Riders* (Daniel Sytch)
Invasion of the Dinosaurs (reprint)
 6th Doctor Handbook
 (Howe/Stammers/Walker)
- December**
2nd **Doctor Who** *The Left Handed Hummingbird*
 (Kate Orman)
The Web of Fear (reprint)
- 12th** **ST/TTNG 28** *Here There Be Dragons* (John Peel)
- 1994**
January
— **Doctor Who** *Conundrum* (Andrew Lyons)
ST *The Starless World*
- February**
— **Doctor Who** *No Future* (Paul Cornell)

To be scheduled:

- Doctor Who** *Resurrection of the Daleks* (Eric Saward) (unconfirmed)
Revelation of the Daleks (Eric Saward) (unconfirmed)
The Talons of Weng-Chang (reprint)
Missing Links - Playback (working title) (unconfirmed Spring 94)
The Seventies (Howe/Stammers/Walker) (Autumn)
Doctor Who *New Adventures* £3.99, reprints £3.50. All *Doctor Who* script books have been delayed by one month, with the latter two still unconfirmed. In *The Next Generation Make-Up FX Journal* Michael Westmore reveals his techniques for the first time: "one of my favourite pastimes on *The Next Generation*, aside from making Porg teeth, is creating the different episodes for the Borg." *Who Killed Captain Kirk?* retails at £7.99.

of the black and white film print. For cost reasons it seems non-viable for the below episodes of *Planet of the Daleks* and *Invasion of the Dinosaurs* to be panthboxed, but in time, as and when

technology improves, costs should reduce. In Australia, Tom Baker's era has continued to sell well on video with both *The Tom Baker years* and *Shada* flying

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high in the sell-through chart. UK Gold's internet service has devoted a section to *Doctor Who* on page 262.

Audience

This issue surveys the ratings from week ending 21st February to 25th April, a time when BBC2 provided the backbone for cult programming and traditionally audiences decline with the onset of warmer and lighter evenings.

Quantum Leap returned and re-established itself as the channel's most popular cult show, having a high of 5.83 million viewers and averaging 4.5m.

Star Trek gave it a run for its money only once failing to achieve 4m and averaged 4.2m. Repeats of **Red Dwarf V** (average 3.4m), which began in late February, can be deemed successful in view of the show gap since its first transmission.

Three BBC2 staples, *The Adams Family* (2.8m), *The Man From Uncle* (2.6m) and *Slingray* (2.4m) all performed consistently and regularly appeared in BBC2's Top 40. Less impressive was *Doctor Who*, which only managed a Top 30 placing for four out of nine episodes with a high of 2.12m for *The Cases of Andros* and *Pan One*.

Its scheduling against *Coronation Street* has left a lot to be desired. The re-screening of 1977's *Count Dracula* obtained 3.61m and 2.7m for each respective episode.

Channel 4 was dominated by *The Crystal Maze*, which concluded a season of repeats (average 3m) and began a new run in April with an additional 1.5m viewers. *Eerie, Indiana* made its debut with 2.55m and was a regular in the Top 30 averaging 2.3m. *Mork and Mandy* pulled in 3.1m when its pilot episode was rerun, but subsequently rivaled around one million viewers. *Northern Exposure* hovered around the two million mark.

On satellite, repeats of *The Next Generation* garnered fair ratings with a high of half a million. But TNG pales when compared with the 9.68m won by another screening of *Star Trek IV* by ITV.

In the US, *The Next Generation* and *Deep Space Nine* are the most watched syndicated dramas, trailing a short distance behind two game shows in popularity. Both programmes can be seen in 99% of the US with TNG on 232 stations and

Trek Update

(Please note: The list is subject to change, Paramount satellite uplink dates are given first)

The Next Generation

(24 Apr) **Maurice** Reeves stars as a Romulan Captain and Linda Thorson as Romulan Cui Osei (8 May) **Suspense**: Beverly is suddenly accused of several murders, including one of a Ferengi Scientist, and when she attempts to clear her name and investigate, she finds herself even more guilty and ends up being court-martialed. Whoopee Goldberg returns after a long absence.

(15 May) **Righty's** *How Wolf* goes to a Klingon spiritual world to seek some answers and finds that the Klingon deity Kahless, the greatest Klingon warrior, seems to have returned from the dead and wants to rule the Empire again. Gowron returns.

(29 May) **Second Chances**: Directed by LaVar Burton, the *Riker/Troi* romance is finally dealt with when a duplicate of Riker is found on a planet after a transporter mishap. Guest starring Mae Jemison, who in real life was the first Afro-American woman in Space, holds a degree in chemical engineering, speaks Swahili, Japanese and Russian and is an MD!

(12 June) **Timescape**: Possible scenario: The *Enterprise* is frozen in Time, at the moment just before it will be destroyed by a Romulan warbird. Only a returning away team on a shuttle is outside the attack and so possibly able to *Enterprise*.

(19 June) **Descent**: Will Data become human? Lore is helping the Borg, and the rumoured final shot... Picard, Geordi and Troi are back to back, surrounded by advancing Borg.

Adam Nimoy is said to be directing another episode of TNG soon and writers are hoping to bring back Barclay once more. Denise Crosby will be seen in three more episodes as a number of different characters and Michael Dorn will apparently play another character other than T'Pol. Also, the secret of Picard's relationship with Guinan will be revealed before the end of the sixth season.

For the seventh season, rumours currently circulating are that there will be a few episodes with Wes coming back to the *Enterprise* and that the alien bugs from *Conspiracy* may be back too.

Deep Space Nine

(14 Apr) **Battle Line**: A terrorist story in which Siako, Kira, Dr. Bashir and Kai Opaka head for the Gamma Quadrant and find themselves stranded on a war-torn world where it is impossible for the combatants to die.

(1 May) **The Storyteller**: O'Brien ends up as the spiritual leader of a Bajoran village and finds himself the only one who can save them from a destructive energy force.

(8 May) **Progress**: Taking place on Bajor, a stubborn old Bajoran farmer forces Kira to take a good look at how much she's really changed since her alliance with the Federation.

(15 May) **If We Were Horses**: The imaginations of the crew suddenly go out of control and become 'real'. It will be revealed that Odo doesn't have a sense of smell.

(22 May) **The Forsaken**: Lwaxana Troi drops by for a visit and takes an interest in Odo.

(29 May) **Dramatis Personae**: Plot unknown.

(12 June) **Dust**: no information yet.

(19 June) **In the Hands of the Prophet** (last episode) This is not a cliffhanger, but centres heavily on Keiko. The Bajoran spiritual leaders try to coerce her into teaching Bajoran spiritual beliefs in the classroom.

Quantum Leap Update

As the fifth season of *Quantum Leap* drew to a close in the US, with the episode *Mirror Image*, on Thursday 23rd April, NBC finally decided to cancel the series. One reason for this is apparently the low ratings for the fifth season. This is despite efforts by the many fans to firstly move it back to its old time slot, (which they succeeded in doing via a letter campaign and even placing an advertisement in the magazine *Variety*), and keeping the viewing figures up.

On Wednesday 26th April, hundreds of fans of the series even went on a march to the NBC Burbank studios to protest the show's cancellation. *Prose* as far away as England turned up to sign a petition to save the series, and vehicles went past honking their horns in support.

Quantum Leap has been facing possible cancellation since the fifth season began with many viewers having said that they felt it was the probably the worst season of all five. The episode *Mirror Image* will be the series' 95th and final episode (for now).

Surprisingly, NBC is the same corporation to have cancelled the original *Star Trek* series. The good news is that Universal/Beimann Productions are trying to see if other corporations such as FOX or ABC will take over the series if NBC's decision is final.

Mirror Image: Sam leaps back as far as he can go, to the day he was born. He meets people who have links to the people he will know in the Future. Sam finds a way to direct his own movement through Time and makes some changes, particularly to Al's past. The very end will tell us something very important about the fate of Dr Becker...

The BBC has confirmed that the series will continue its present run until three episodes before the end of the season, although what happens after that has yet to be decided.

DS9 on 24). *Northern Exposure* maintained its popularity on the CBS network, averaging 1.3th position overall.

Satellite

A delay in the take-off of the Astra 1C satellite occurred when it was damaged on its way to the launch site in Kourou, French

Guyana. Once repairs are complete it is expected to be in orbit by the end of May. Likely additional English language channels on 1C include UK Nickelodeon, The Children's Channel (extended), The Discovery Channel, Bravo, The Family Channel and The Cartoon Network. The advent of the Sci-Fi Channel on Astra 1C featuring 24-

hour Sci-Fi, Fantasy and Horror movies also seems closer with signs that it will almost certainly launch in October, either as part of BSkyB's new mini-subscription package expected to cost £4.99 per month or on its own. Thames Television has now confirmed that it will take a stake in a second satellite channel in conjunction with BBC Enterprises.



Kahless (Kevin Conway) returns to claim the Klingon Empire in *Next Generation's* *Rightful Heir*

Although plans are at an early stage, it seems likely that it will be a 'lifestyle' channel geared mainly towards female viewers utilising a mix of archive and acquired programming. Equity finally reached the same residuals-based fee agreement with Thames as it did with BBC Enterprises over 'repeats' channel UK Gold. Thames is looking to make a similar deal over its Euston Films product which so far has been conspicuous by its absence on the channel. Pressure is being brought to bear on the government by ITV to place BSkyB under the same regulatory bodies as Channel 3, which would force BSkyB to reduce the number of non-European programmes it transmits and increase original commissions to 65% (currently it is not obliged to commission any programming).

Forthcoming

Stephen Gallagher (*Chimerica/Doctor Who*) has been commissioned to adapt his novel *Valley of Lights* by Zeph Grady into a film with Mervyn Avis, best known for pop promos, directing later this year and Nigel Stafford-Clark producing *LWT's The Young Bank Show* (TV Zone 40) has been renamed

Opening Shot and begins airing from July 10 (12.30 pm) including the documentaries on Terry Pratchett and Tom and Jerry. Carlton Television has had a 13-part puppet series *The Spooks of Little Bay* accepted for ITV's Autumn season. Five remarkable teenagers from disparate ethnic backgrounds team up to defend the Earth from Kari Repakasa, alien empress of evil in *Mighty Morphin Power Rangers*. 40 half-hour episodes have been produced and the Fox Children's Network will screen the series in the US this Autumn.

Shorts

ITV is negotiating with Actors Union Equity to enable more out-of-time repeats to be scheduled on the commercial network during daytime and night-time hours. In effect these would be different rates for peak and off-peak re-runs. ITV is also pressing for the requirement to obtain the consent of all artists featured in a programme to be dropped. 150 episodes of the late launched BSkyB Sci-Fi Soap Opera *Jupiter Moon* have been sold to the CIS, Belarusia, Kazakhstan and the Ukraine. *Eldorado* will no doubt follow. The Royal Television Society



This issue we start a new regular feature in TV Zone, a listing of programmes currently showing in the UK. This first time the list is generated from TV Zone HQ in London, so we would like

to hear from readers elsewhere about what programmes of interest are being shown in their television regions so we can keep the list up to date.

Daily (Monday - Friday)

17.00			
22.00	ST: The Next Generation		Sky One
23.30	Doctor Who		UK Gold

Weekdays

18.00	The Addams Family		BBC2
22.00	Northern Exposure		C4

Tuesdays

16.20	Wet on Earth		BBC1
18.00	Mork and Mindy		C4
18.30	Eerie, Indiana		C4
21.00	Quantum Leap		BBC2

Wednesdays

18.00	Star Trek		BBC2
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Thursdays

20.30	The Crystal Maze		C4
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Saturdays

08.10	The Girl From Tomorrow		BBC1
14.00	Bewitched		Sky One
17.30	Moondial (from June 10)		UK Gold
19.00	The Flash (from June 12)		Sky One

Sundays

09.00	Doctor Who (Omnibus)		UK Gold
10.45	Land of the Giants		C4
13.00	Robin of Sherwood		Sky One
19.00	The Young Indiana Jones Chronicles		Sky One

Other series starting their first runs on UK Gold in June are *Colditz* (June 4), *The Pallisers* and *South of the Border* (June 7), *Moon and Son* (June 16) and *Elizabeth R* (June 20).

Awards, to be held on 21st May, include nominations for *The Borrowers* (Children's Drama), *Knightmare* series six (Children's Entertainment) and *The Vampyr - A Soap Opera* (Arts). Further to TV Zone 40, BBC Enterprises chief executive James Arnold-Baker prevailed on Director General John Birt to think again over exploitation rights for departments from April 1994 over their own programmes and as a result a decision has been taken that rights will continue to be held centrally, probably by an archive unit.

On the eve of Sky One's screening *The Young Indiana Jones Chronicles*, the ABC executives decided to put the *Young Indy* series on hiatus for the third time. This time cancellation looks certain, but no reason has been given for putting the series on hold. *The Young Indy* series has only lasted 2 seasons so far. On a brighter note, Warner Brothers is making the decision this month on turning the SF pilot movie, *Babylon 5*, into a series. When screened in the US, the pilot scored very high in the Nielsen ratings. If the series is made it is expected to last 5 years.

Rumour Mill

A colour copy of *Doctor Who: Invasion* (ie Part One of *Invasion of the Daleks*) is about to surface. Really!!

The first season of three seasons of *The Next Generation* will ultimately be shown until a late night slot on BBC2. The BBC Press Office claims no knowledge.

The two forthcoming *Doctor Who* boxed sets are to be reduced in price by £5 and they will be released as individual stories after 6 months. Not according to BBC Video.

UK Gold will start charging a subscription for the channel from August. If so the promise to keep it free for a year will have been broken.

Will *Battlestar Galactica* be coming back? Dark (Starbuck) Benedict and Richard (Apollo) Hatch have been linked to a project for the show's return, and Universal intend to throw a party for *Battlestar Galactica's* 15th anniversary later this year. This unusual move has given rise to hopes for an announcement of the series' return being made at the event.



TIME TRAX BANDIT

“HE is an evil force,” declares actor Peter Donat, who plays the Machiavellian Dr Sahmbi in *Time Trax*. “Villain is an understatement for him, I think. He deals with immense powers, which I think is very timely with what is happening in the world today. We’re moving towards bigger and bigger weaponry for war and destruction, more and more sophisticated adventures in science, in eugenics, in genetic warfare; all those kind of things. A man like Mordcai Sahmbi would be absolutely involved if he could.”

For long-time character actor Donat, the part offered a number of interesting possibilities to explore. Introduced in the series’ two-hour pilot, Sahmbi is the brilliant creator of TRAX (Trans/Time Research And eXperimentation), an invention that enables human beings to travel back in Time from the year 2193. When detective Darien Lambert discovers the scientist has been using TRAX to send criminals to the 20th century, and tracks him down, Sahmbi uses his own machine to flee to the Past, hotly pursued by Lambert. The two characters become a sort of futuristic Holmes and Moriarty, neither of them winning a complete victory in any of their encounters.

After receiving the pilot script to *Time Trax*, Donat was quick to see the potential in the character of Sahmbi.

“That was the first episode,” he remembers. “We did two episodes combined to make the first two-hour programme. They just sent me the first one to see if I’d be interested in going to Australia to do this. Well, the Australia thing piqued my interest right away, but as soon as I saw the script and the part, I didn’t even finish reading it before calling to say, ‘Absolutely. I think we should go for this!’ It was all very intriguing to me, and the part was a man who was so full blown and overcome by power; there’s nothing small about the part.”

Sahmbi’s Flaw?

There are other aspects to Sahmbi’s personality that the actor found intriguing. “In human terms, another thing that really interested me in the character was his vulnerability. He is vain and has a great desire to be mentally attractive to ladies, but he



Above: *Time Trax* Mordcai Sahmbi (Peter Donat), Darien Lambert (Daren Midkiff). Below: Lambert, top graduate of the International Police Academy



has no technique or knowledge of the human heart, so one of his ways of gaining power is to be powerful. That is one of the things I see in him as attractive to play, because there's a flaw there, and a weakness, so he's not all one colour. You can see in the pilot, some of the scenes with the young scientist (played by Mia Sara) who he's crazy about, she could probably dominate and manipulate him if she wanted to, but it's not her bent to do so. He is weaker in some areas than he appears, but of course psychologically he covers that up, even to himself.

"I think my personality is inserting itself into the character, and the more we worked on it in Australia, the more it started to be written with me in mind. At first, none of us really knew each other, but now as they're starting to see the rushes and so on, they're beginning to develop and write things for me, and that always helps.

"I'm finding that one can have good dialogues with the directors, the producers and the production office. They're very open to that, and it's a very good work atmosphere. If you want to ask a question or make a suggestion, you can always get the creative people to have a meeting to find out what you have to suggest or what you're feeling, and then they can deal with it."

Looming

Despite the popularity of Dr Sahmbi, the evil genius will only be appearing in a limited number of episodes during the first season. "Sahmbi is not a contract player at this point," says Donat, "and besides, I have a theatre life at the American Conservatory in San Francisco, which I'm involved with every year. I've been in Australia three times now to film new episodes.

"I think the character of Sahmbi is always looming somewhere, in the dialogue or overheard somewhere in other episodes. He actually appears in something like seven or eight in the first batch. I talked to Harve Bennett at one point, and I said, 'He's such a gigantic and wonderful foil or enemy to the hero of the show, how are you ever going to get rid of this guy?' He said, 'I don't know that we really want to get rid of him', because unless you have somebody really fantastic to be dealing with this magnificently trained, young American hero who has the advantages of all kinds of technology at his disposal — he is a match for Mordakai Sahmbi."

Does Donat feel that the villain's impact would be diluted if he appeared in every episode? "That's true too, and I think sometimes the effect is even greater if his



In Dupe, Captain Lambert gets to grips with Sahmbi

influence is felt through other forces or people with him behind it. He's like Monty in a way. If you see too much of him, his mystery begins to go away a little bit, but it's enhanced by his absence."

Australian Filming

Filming *Time Trax* in Australia has been an eye-opening experience for Donat. "I was amazed, because where we were in Queensland reminds me very much of California. The way of life, the countryside, the scenery, they were all like California. Most of the episodes we're filming take place in the United States. They're getting so clever at all this computerized mating stuff now, we had one scene in Washington, one scene in Hecate Castle, even a couple of scenes in San Francisco. I said on the phone, 'What the hell am I going all the way to Australia to do a scene a few blocks from where I live?' Anyway, that's what they're doing,

and I think the Australian crew is just tops. They're flying a lot of us over and using some Australian actors too, which I guess makes great financial sense for them. Warner Brothers also has a film studio at their disposal there.

"It's very relaxed. When we're down there, it's a little colony of people working together on this project, and everybody is quite accessible. A lot of us stay in the same hotels, and we're all available to each other.

"I think it's the same as repertory in the theatre, where the more you get to know each other, the more you're able to reveal about your inner workings in rehearsals, and a lot of that work is already done through the various relationships you have. Dale [Midoff, who plays Darien Lambert] and I will talk quite a bit about a scene we're going to be doing before we go for the camera rehearsal. I think it helps quite a lot.

"All this training and work we've done



Will Darien destroy the TRAX device?

in the theatre helps towards doing it for camera quickly, and to respond to directors who want something in the scene, and tell you what the feel of it should be. I think for me, my theatre training has helped to move towards a take quickly, and you have to be able to do that. With *Time Trax*, they do one of these episodes, with a lot of major effects and action, every eight days."

Donat is hoping that the programme will not be perceived as just another Science Fiction series, but that it actually offers the viewer a good deal more.

"I personally hope it will be a Science series, and not even Science Fiction, be-

cause I'm told these things we're playing with in the series are not impossible, like parallel universes and "Time teleporting", as they call it. It's hard for my mind to take it all in, but I hope they will stay with a lot of this Science Fiction, so it doesn't just become another cops and robbers series, but is something more than that.

"We sometimes deal with wonderful moral issues, like Sahmbi finding a way of transporting nuclear waste 200 years into the Future. That episode poses a great moral issue, because who's going to be on the Earth 200 years from now but his own grandchildren or great grandchildren? Questions like that are not usually dealt with in an ordinary television show."

High Adventure

The actor is quick to point out that the series is not all gloom and doom. "There's high adventure, and there's quite a bit of comedy in it too. When a guy like Dale comes back from 200 years in the Future, he hasn't seen something so primitive as a modern American car, and certainly doesn't know how to drive it. There's a lot of fun with that kind of stuff, so we'll probably have elements of cops and robbers too. When Darien gets back to 1993 and starts tracking down people, he has to boost them ahead to 2193 so they can be dealt with legally. It then becomes a hunt,

as well as dealing with Sahmbi's ingenious ways of evading capture."

With news of a possible second series of *Time Trax* still to come, can Donat see himself working on the series for an extended period of time? "It's a little early to say, but I think I could. If it really took off, I think it would be fascinating to do that, but I don't know for how long.

"Also, an intimidating part of it is that one would have to move to Australia if they do the whole thing there, but I don't know if they will. It's very far away, and I think you'd feel a bit away from the rest of the world. I don't know what that would be like, but I think yes, I could enjoy a successful run for the series.

"I'm back in Australia in late January to do another episode, and then I'm back in San Francisco in February."

As for Donat's appraisal of the essential *Time Trax* flavour: "I would say high adventure, and thought provoking stories that will get one thinking about things like Time travel: What is Time? What is History? What is the Present? What is the Future? In that way, I would hope to attract both the people who don't have a philosophical bent, and those who do by seeing those those two things. We were all on undertones, watching the opening episode. It's very well produced, and I think it looks great."

Joe Nazzaro

TV ZONE

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Bouquets and Brickbats

Dean Parker
Rimford, Essex

I am writing to congratulate you on the excellent *Eighties Special* issue in March. It brought back memories of a lot of great series during my teens. The article on *Blake's 7* was very informative and I only wish I had taped the series when it was first shown as then I wouldn't have to fork out £10.99 for the self-thrugh tapes, ah well! Another favourite of mine was *Sapphire and Steel* which I thought was very scary originally and having purchased all adventures so far it still picks a punch! Also I was very pleased with the interview you did on Nicola Bryant, she has always been one of my favourite *Who* girls along with Janet Fielding, Bonnie Langford (sorry, just kidding!) and Sophie Aldred, so how about some interviews on the other girls?

Editor: Although we have no immediate plans, we may well feature interviews with other actors who have played the Doctor's companions in the future.

Liam Stammers

Rochester, Kent

I enjoy reading *TV Zone* very much, but I do feel that as of late you have tended to concentrate more on one particular series, and neglected some others.

Within the last three issues, I have read more articles on *Star Trek: The Next Generation* and the new series, *Deep Space Nine*, with virtually nothing on *Blake's 7*. Am I to assume that an American series that I have always personally held should take precedence over a quality one from the BBC? Or that *TV Zone* ought to be re-titled *The Next Generation Magazine*? As far as I'm concerned, there is no other ST crew that Kirk, Spock, and co! So do me a favour and give us a bit more cov-



The original *Twilight Zone* — equalled by its successor?

erage on *Blake's 7*. Secondly, I waited with bated breath for your reviews in *TV Zone* #41 of the first two videos in the *Return of the Saint* series. What did I find? You quite deliberately included it under your new 'Fast Forward' section! For me, this was another great cult series which, sadly, did not get the recognition it deserved during its original transmission on ITV in 1978/79, and the short written piece by James Phillips only helped to damage its reputation further. I bought the tapes the instant they were first released, and I can strongly recommend them, particularly for Ian Ogilvy's suave portrayal of Simon Templar. A favourite episode of mine (so far) is *The Assassination Alternative*. *Editor:* We endeavour to cover as many different shows as we can from both sides of the Atlantic. However *Star Trek: The Next Generation* remains immensely popular and will continue to be featured in the pages of *TV Zone* on a regular basis.

More Leap

Andrew Fisher

Rickmansworth, Hertfordshire
I write this having read issue 42. I also agree that *Gorward* was a very disappointing portrayal of what could have been an excellent *Trek* story. I am only glad that *The Romulan Price* was able to partly make up for it. I

thought there was a remarkable similarity between *The Romulan Price* and *Reflex*, both having spheres with habitats on the inside.

One last plea — move *Quantum Leap*! That cover article of a few issues back was very disappointing, and held nothing for someone already completely aware of the programme's ideals etc. And where was the main cover photo of Sam and a female companion from?

Editor: As you will see from this issue, we will continue to give coverage to *Quantum Leap*. As previously mentioned in the editorial of issue 41, the cover photograph of issue 40 was stolen from the episode, *The Curse of Pink Holes*.

Good Zone, Bad Zone?

Thomas Lalli

Orange, Connecticut, USA
Paul Ferry's dismissal of the 1960's *Twilight Zone* series, in *TV Zone* #38, is entirely unjustified. First of all, the show commanded production after as CBS ran, in all, 110 series were produced, an impressive amount. And like the original, the new show used top actors (Bruce Willis, Helen Mirren, Shelley Long, and many others) and writers (Harlan Ellison, George RR Martin, Ray Bradbury). It had not only the 'style and charm' Mr. Ferry detests, but

was extremely varied, imaginative and intelligent. Though usually more restrained than the broadly-played original, it also explored the human condition, and was frequently poignant and moving. Classic episodes include *Little Boy Lost* (a woman meets the son she could have if not for her career), *Profile in Silver* (JFK saved by descendant), and *The Cold Equations* (one spaceship pilot must jettison innocent stowaway). These are just a few of the episodes I would match against the best of the 1960s series. Rod Serling's series is a classic, but the format he created is timeless. The 1990s' *Twilight Zone* is popular in syndication, and in time it will be recognized as the equal of the original, and one of the best shows of its kind ever produced.

Who Toons

J. F. Fish
Cheshamford, Essex

After viewing the recently re-coloured *Doctor Who* stories (which I thought had been done exceptionally well), I started thinking what a pity it was that still some of the stories may never reach us visually due to the 'missing' episodes of the series.

Then it struck me that as BBC Enterprises had made the effort to get the defective *Doctor Who* stories on video, would they ever consider cartoonising the missing material? I think the idea would work well.

Where audio material exists it would be ideal, and as for the other episodes which I believe all exist in script form, perhaps actors could read out the parts, even the same ones where possible.

I'm sure the BBC could arrange a method of substitution should any missing episodes turn up in the meanwhile. After all, something similar was done with *Star Trek*, why shouldn't it work for *Doctor Who*? *Editor:* *Hoax*.

Armchair Memories

DC Evans

Bognor Regis, West Sussex
Was there such a programme called *Armchair Thriller*? Friends tell me that I'm getting confused with the '60s' show, *Armchair Theatre*. I can remember the series dealt

with stories of the supernatural type, I know for sure that this programme was made in the late '70s by Thames Television and was broadcast between 7.30-8.00 PM.

The opening sequence had an eerie animated figure — a shadow of a man that crept across the tv screen, finally sitting down in an armchair.

The music was similar to that of *Emmerdale Farm*!

One scary story that sticks in my mind from the series was about a ghostly man that lived in a tower on a hill. If there was such a series, is there any chance of UK Gold (owned by Thames and BBC) rerunning the series in the near future? How about a video release?

Editor: Your memory is playing no tricks! Armchair Thriller ran for at least one series in early 1978 and consisted of several unconnected serials adapted from novels. The story featuring a nun was Antonia Fraser's Quake as a Nun and starred Maria Aitken as Jennifer Shaw. This serial was a forerunner to the Jennifer Shaw Investigates series which aired in the early Eighties and starred Patricia Hodge in the title role.

Thames Television did indeed produce the series so it is at least a possibility that it may be shown on UK Gold.

Brought to Book

Andrew Day
Bradford, Connecticut, USA
I have just finished reading *Love and War* (it took a little while, but we are now getting *Doctor Who*: *The New Adventures* over here). I was especially impressed with the complicated emotions between the Doctor and Ace. Then I re-read your review: "The Time Lord is again showing his emotions (a mistake these *New Adventures* writers repeatedly make)..." I think there has been some confusion here. The Doctor is neither a Cyberman (wrong side) nor a Vulcan (wrong series). You want emotions? (Well, clearly you don't). Do you remember the pain that the Doctor felt in hugging Ace in *The Curse of Fenric*? The almost tearful farewell to Jo in *The Green Death*? The shock ("There should have been another way...") at the end of *Warriors of the Deep*? Granted that the Doctor has never been the sort to break down into hysterical sobbing or cheering from the

rooftops, but I always felt that there were some really fierce emotions going on — particularly in this latest incarnation. I don't want him reduced to a robot, he is much more interesting than that.

Editor: And yes, an open letter addressed to...

Dear Mr Yentob...

Philip R. Smart

London

Allow me to get straight to the point.

Please do not bring back Doctor Who!

Or at least not in the style of all its predecessors.

The potential was there though, a remote-control and alien battling through the Space-Time continuum, in a Time machine which he has no control over, battling the forces of evil, whenever they may be found.

As Bill and Ted would say: "A most excellent premise."

Unfortunately the premise started to wear pretty thin after 26 years and thankfully the series ended. However, whoever decided to stop the series, I assume because of poor ratings, took these figures to mean that people were not interested in Science Fiction. How wrong they were.

So when one of the most, as it turns out popular and exciting Science Fiction series ever made, is bought by the BBC, it is put in a god-awful time slot on BBC2 when the target audience cannot see it. Yes I am talking about *Star Trek: The Next Generation*.

Doctor Who girls Tegan and Nyssa — on BBC Video's Castrovalva — deserving more coverage?



Does it now mean that because *Eldorado* has finished because of poor ratings, bad acting, bad scripts, etcetera — just like *Doctor Who* — that all 'soaps' are now to be put on BBC2 when their target audience cannot see them? I do not think so!

So *ST: TNG* should never have been put on a memory channel! It is a Science Fiction programme, but like all good Sci-Fi we are able to learn about our strengths and limitations through the show's stories and characters. *ST: TNG* does this better than most soap operas, which are supposed to be real life, and also gives us one extra ingredient... hope.

Therefore if you do decide to bring back the Doctor, please give us hope by making it a totally different Doctor to those that have gone before it — one with limitations, one with fears, one with decent special effects, scripts and actors and one that can give us hope for a decent adult Science Fiction programme.

Gold Reception

Dave Allen

Strike-on-Trent, Staffordshire

About the problems regarding the picture quality of UK Gold. Recently, one of your letter writers mentioned that he contacted UK Gold and they told him to get an engineer to improve the picture, implying it was nothing to do with them. Well, our television has a large screen and the weak picture quality was particularly irritating on UK Gold including the adverts as well.

Every other satellite channel was

clearer. We had an engineer out at least twice and he could do nothing about the problem. Indeed, he mentioned that he'd no time to do the problem on his own system and put the problem down to the fables of satellite broadcasting!

However, a friend of mine from Bingham, also noticing the bad picture quality, mentioned that someone had recently written to a *Satellite* magazine asking about this problem. They answered that to get a better quality picture a satellite dish of at least 80cm in diameter would be needed, since UK Gold broadcasts on the same frequency as a station on Eutelsat, a neighbouring satellite, and that it was this that caused a reduction in picture quality. Hence, it would appear that it is UK Gold themselves that are at fault, whatever they might say, and you'd think that they'd have taken all this into account before choosing the final transmission frequency for their station. It seems a great shame that the picture quality couldn't be bettered, especially considering UK Gold's excellent scheduling. Is there any way you could contact UK Gold to find out whether they would ever consider changing to a transmission frequency where there would be no co-channel interference, as I reckon you may have more clout than one of their individual viewers?

Editor: Close or not, we contacted UK Gold who gave us the following information:

Apparently all satellite channels have suffered from poor reception recently due to poor weather conditions. Some viewers may also experience difficulties because of their geographical location. These points aside, the general transmission quality of UK Gold should be as good as Sky. One or two of the other Astra channels' Antenna's will experience problems should ensure that their decoder is set correctly. Both topers, (AV and Decoder) should be set to INT and not AUTO. Astra decoders are able to receive UK Gold on two frequencies, these are 1552 and 1546, so if one is poor to the other, if problems still occur, owners of Astra decoders can ring a special help line which is 0277 228858. For all other decoders contact your dealer. Let us know what your experience was. Keep watching and writing!

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RUNNING THE REBELLION

DAVID MALONEY
DAVID MALONEY
DAVID MALONEYDAVID MALONEY
DAVID MALONEY

I was while filming the *Doctor Who* story *The Talons of Weng-Chang* that then-director David Maloney got a call from BBC Head of Series Ronnie Marsh, asking if he would be interested in producing a low budget Science Fiction series called *Blake's 7*.

"There was only one script available, which I read. It was after I agreed to do it that we got together with Terry Nation and worked forward into more ideas and more scripts. Terry had a very fertile imagination, and he wrote the entire first series,

but it was an enormous job for him. Fortunately, we had Chris Boucher as script editor, who I had met on *Doctor Who*."

One of Maloney's first responsibilities as producer was to work with his writer and script editor to establish the direction of the new show. "I can't honestly remember how far Terry had mapped it out," he confesses, "but not far. He got a good situation, and it started well, but I don't think at that time he'd developed it through, particularly to the end of the first series. I think we just took off, and made it up as we went along. We had conferences, saw what was working and wasn't working, and that's how it continued."

Blake's 7 originals in the first season, Blake and Cally



Selecting the Seven

Maloney was also responsible for casting, choosing actors who he was familiar with, although in most cases he had not worked with them before.

"I just went on my estimation of their talent, and I know that Paul [Darrow] remained out of work for six months while we were building up for this series. He didn't accept other jobs, because he knew that he had a major job coming up. I'd seen Paul, I knew Gareth Thomas's work, I'd met Sally [Kayville], and at the Royal Court Theatre I'd seen Jan [Chappell]. I had worked with David Jackson when I was an actor in rep, maybe twenty years before that."

Money Problems

One of Maloney's biggest problems in the early days of *Blake's 7* was money. With a budget more suited to domestic dramas or sitcoms, it became standard practice to scale back scripts that featured elaborate effects or sets.

"We always used to let the writer write it and then see what could be done afterwards, in terms of realizing it. If it couldn't be done, then it couldn't be done,



Maloney with his 'Space maidens', Cally, Servalan and Dayna

rather than restrict them initially by telling them they couldn't do this or that.

"I did an immediate review of the script when it came in, sometimes even before Chris Boucher got hold of it. Because we were frequently working with such pressure, the first draft was run off and sent to the design department, which in fact caused us most of our problems in terms of budget.

Set Reduction

"I used to rip out the page which had the sets in it, and it might say 'an elaborate large room' which I would cut down to 'an elaborate medium sized room', or they would say 'They stepped into a whole maze of corridors', and I would write 'into the corner of a corridor'. Gradually we'd

try and work out the man hours and how the thing would be done. If I'd just left the script and it had gone to the design department, we would have had massive productions."

Blake's Success

Despite the restrictions of budget and time, the first series was a ratings success. Maloney's reasoning for the show's popularity? "I think a lot of teenagers liked it. They liked Gareth and Paul, and the adventure aspect of it. I think other people watched it in a sort of jokey way. It was sent up in all the papers who used to talk about the cardboard spaceships. They kept asking who were the seven that went with Blake, and of course whenever we found it difficult to make up the numbers, par-

ticularly when Blake had gone, we used to include Orac and the Luberator!"

"I think it just became a habit. It was easy, 7.00 Monday night, lots of teenagers watched it, and a lot of people thought it was a bit of a joke but watched it anyway. It was certainly more exotic than anything else at that point, and it was running at the same time as *Doctor Who*, so you had two of these cheaply made shows. I was always very conscious that we had to make our show different to *Who*. I tried to keep *Blake's 7* away from doing anything magical, which *Who* was particularly concerned with at the time."

Innovations

In order to keep his show as up to date as possible, Maloney even went so far as taking his designer Roger Murray-Leach to meet with computer experts to explore the latest innovations.

"Roger and I went to see an executive at Sperry Univac who was very helpful, and we discussed what was likely to happen in Space in ten years' time. We were talking to him particularly about computers and about Orac, and he said in ten years time we would be thinking into computers, and the computer would respond to you, but we weren't there yet. We decided simply to have a computer with a voice, a box that became Orac, but we couldn't get a lot of help because things weren't that far sighted."

Despite the production team's attempts to create an accurately staged Science Fiction series, they were still taken aback by a 1977 film which made their efforts look primitive by comparison. "Roger and I went to the trade showing of *Star Wars*," Maloney recalls, "and it just totally knocked us out. We both came out thinking, 'Oh well, we're both wasting our time!' Here we were, about to start a Space series with insufficient money, and we had just seen something that was absolutely mind-blowing. To see it in Tottenham Court Road in stereo with an enormous screen... we were very depressed."

Yet *Blake's 7* continued to grow in popularity. With the second series, the programme received a more realistic budget to work with, and the costume and make-up departments were given a longer turnaround to complete their work.

Rumours of Death

Not all developments were that happy. In Series Two, the decision was made to kill off one of the main characters and, as producer, Maloney had the unenviable job of telling his actor. While it is widely



Blake's 7 producer David Maloney with the ill-fated Liberator

known that David Jackson (TV Zone #32) who played Glin was the man given the axe, there were also rumours that Michael (Vila) Keating was being considered. Maloney clarifies the different versions.

"There are two different stories. The first was that the programme actually changed bosses over the three years I worked on it. We had a conference with the first boss [Ronnie Marsh] after the first series, and he thought in order to give the series some pep that one of the characters should be killed. We agreed to that, and then it was a question of which character should go, and I think in looking at the episodes and the scripts, we discovered it was really David's character that seemed to contribute less. We'd exploited all the problems with his head, and I think he was the most vulnerable.

"I took David for a drink in the BBC club to tell him, and it was a very nice bright day, and we walked out in the garden and stood by this rail looking down two or three floors, and as I was telling him, I was thinking 'Oh dear, I hope he's not going to do anything awful', because he was the most devoted person, a loyal team man, and he always supported the series, making suggestions for his own character and the plots. It was very upsetting to have to tell him that after two series his character was going to have to die."

Vila's Demise?

"The other story was about the second boss that we had on the series. He and I used to watch the playbacks of the programme and discuss them. He had no particular fondness for Vila, and he said 'Perhaps we ought to consider whether he is worth keeping'. I disagreed with him and said, 'No, I think particularly with the

character of Avon, they have a nice warm thing going between them, and there's an awful lot of humour the writers, particularly Chris Boucher, can write for him'. Nothing was said about it until I saw him a fortnight later, and he said, 'You were right about Vila. I've just had a mini survey done'. So they left Vila where he was."

Fighting for Dayna

Fortunately some of Maloney's casting decisions were less painful. He is particularly proud of hiring an unknown actress named Josette Simon to play Dayna in the third series.

"I had to fight to get her, because she had only just left [drama] school, she didn't

Volcano Dayna (Josette Simon) in action with Tarrant (Steven Pacey)



have an Equity card, and she wasn't legally allowed to work at all. I had to make a tremendous case to get her into the series and get her a card. I went to see the Afro/Asian Committee of Equity, and I had to interview every black actress in the country. In the end I was able to say 'Yes I've seen everyone and I still want this girl', so they gave her a temporary card. She's done extremely well in the business ever since."

Getting Out

Maloney left Blake's 7 at the end of the third series, and went on to produce *When the Boat Comes In* and *The Day of the Triffids*. Soon after that he returned to directing. "A producer's job is behind a desk and a director's job is behind the camera. I wanted to get out again and get behind the camera."

Looking at the resurgence of Blake's 7 on video, its former producer attributes the programme's current popularity to nostalgia.

"I think children who watched *Doctor Who* or *Blake's 7* have grown up now, possibly into affluent people, who can afford to buy the video cassettes.

"I had a demonstration of this when my daughter was working at the National Theatre. She was walking across the South bank, and there was a group of young men in business suits, with piles of Blake's 7 cassettes, which they were talking about. My daughter fell into conversation with them, and they said, 'We just discovered them. It was a marvellous programme years ago, and here it is again'."

Joe Nazzaro

DARKNESS VISIBLE

Author: David McIntee

LATTER-DAY tv *Doctor Who* showed an almost criminal neglect of the Doctor's ability to travel into the Past. In fact, *The Visitation* was arguably the last story to be set entirely in the Past and in a period which was crucial to the story, rather than just being period decoration and window-dressing.

New History

Thankfully the New Adventures books have shown no such aversion to exploring the history of the Doctor's favourite planet. Starting with Ancient Mesopotamia in *Golems*, passing through the Nazi Fifties of *Erosday*, the Nineteen-Sixties of the excellent *Nightshade* to the forthcoming *Birthing*, most of which is set in Edwardian London, the New Adventures have shown to us that menace and destruction are not just products of some faraway Future or our shabby Present, but have always been with us.

But of all the 'historical' New Adventures, David McIntee's *White Darkness*, set amongst the zombie and voodoo cults of Haiti in 1915 is quite possibly the best researched and convincing.

Inspiration

What inspired McIntee to chose this period and setting for his novel?

"I first got the idea from watching *The Serpent and the Rainbow* (a notoriously atrocious Wes Craven zombie movie, so bad it's quite good fun), and it struck me as an interesting setting. I was also interested in the American occupation of the island which lasted from 1915 to 1934. I wanted to get away from all the Hollywood clichés and try to portray what it was really like at that time."

It's something he succeeds at remarkably well and McIntee is especially good at evoking the way of life of that sultry but threatening paradise. It's the result he says of endless hours spent researching in Stirling Library in his native Scotland, and the

library, as well as back issues of *National Geographic* (!) get thank-you mentions in the book.

Why did he become a writer? "Probably because no one gave me a real job!" he laughs. "I'd written comedy sketches for BBC Scotland and I'd submitted a script to Andrew Cartmel for Season Twenty-Seven, which he liked, but which needed work on it to make it affordable."

The script arrived on Cartmel's desk just as the axe was brought down on *Doctor Who*, and the show was never made. "It was a four-parter called *Avatar* and was very Lovecraftian and set in 1927 in North England. Maybe I should now re-submit it as a radio script."

When his script was finally shelved, he then approached Peter Darville-Evans at Virgin. "I sent him a synopsis of a story called *Moebius Trip* (a punning reference to the mathematical Moebius Strip) which he liked and which became the 'first reserve', in case any of the other planned stories fell through for any reason. Of course, none did... I wonder if it's still the 'first reserve' — I must ring him up and ask..."

Motivation

Was it a case of a fan wanting to write for the New Adventures series? "It depends what you call a fan. If it's to do with dressing up as your favourite characters, then I'm not. But I do watch the videos and read the books, so yes, I suppose I am. But writing this book wasn't so much a case of fan-writing. I wanted to write in general and Virgin were the only publishers willing to consider unsolicited manuscripts."

He also has several other projects under consideration at the moment, only one of which is *Who*-related.

White Darkness, as the amount of research McIntee put into it suggests, was originally planned as a purely historical story. There's even a charming reference to *The Aztecs*, undeniably the best historical show of them all.

"It was Peter Darville-Evans who sug-



gested that I make it much more Lovecraftian." It works surprisingly well, and a sense of general unease and impending doom indeed runs throughout the entire book.

Character Changes

In the New Adventures the characters of the Seventh Doctor and Ace have changed. Ace the most dramatically, and there has, of course, been the introduction of a new regular member of the TARDIS crew in the shape of Benny. How did McIntee enjoy writing for these characters?

"I don't like Sylvester McCoy on tv," he says, which is a surprising admission for a Scotsman! "But I think he works much better in the New Adventures, following Peter's writers' guidelines. Benny is quite good, but the one I like best is the new Ace. I think I understand her better now than when she was on tv."

He pauses thoughtfully and then adds, "Actually I think the new Ace is part-Klingon..."

McIntee's Mission

He is currently working on another possible Who story, set in 1957 during the UFO and 'Contactee' craze, as well as expressing interest in Virgin's proposed series of Judge Dredd New Adventures. He also would like to do the very last Master story — but featuring Roger Delgado, he adds and then grimly anticipates the puerile reaction when they point out that the Master is really Anthony Ainley in disguise.

But most of his time is spent going around the local book stores, and should serve as a shining example to all other budding New Adventures writers.

"I'm going round to all the booksellers telling them about *White Darkness*. And I'm telling them that *Doctor Who* books belong in the adult and Science-Fiction departments of the shop. And that when the book is out I'm going to come back to their shop. And if I find *White Darkness* in the children's section I'm going to break their legs."

Robin Turner

White Darkness
by David McIntee
Publisher: Virgin
Price: £3.99
Published:

David McIntee's *White Darkness* creates a totally convincing world. In fact, such a convincing one has arguably not been seen since the golden age of the Hartnell historicals, such as *Marco Polo* or *The Aztecs*. There is even a neat reference to that story, as the Doctor attaches Cameca's engagement brooch to the lapel of his jacket — also an allusion to a softer, and slightly more caring Doctor, than the manipulative and darker Time Lord portrayed in the earlier New Adventures.

Occasionally the Doctor's discourses on the Past, or the near Future, become tedious, but the smells, the sights and sounds are all presented with a maturity of style which others might well emulate; and McIntee's Haiti is as convincing as John Lucarotti's China, or Whitaker's Eleventh Century Palestine. This is an island of magic and menace, zombie territory, in fact, and it makes a sur-

prising good setting for a Who story.

White Darkness is set firmly in the real world — a world of political intrigue and personal ambition, of military despots, of slavery and revolutionaries — and yes, of oobies. Tarot cards and zombies also. It was originally planned as a pure historical, and it's a shame that it didn't stay that way. The Science Fiction inter-dimensional elements of the story are ones that are not particularly necessary to the tale, and are indeed intrusive. A genuine historical New Adventure — without even the suggestion of alien intervention or extra-dimensional Great Ones — would be a brave and welcome move on the part of Virgin, and McIntee might just be the man to do it. He has a thoroughness and a writing style which, although at times lacks pace and energy, is mostly very expressive and redolent of the time period he's writing about. *White Darkness* is an intriguing, moody, atmospheric piece, a worthy addition to the New Adventures. Read it, and think twice about that cheap package to Haiti.

P Mentura

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Film Review, June Issue - Out now!
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Film Review is available from Odor dramas, newspapers, or from our Back Issues department. This cost £1.65 (US \$3.50) plus postage and packing. Cheques, Money orders, Postal orders payable to Visual Imagination Ltd. Post to: Back Issues, Film Review, Unit 5, Riverside







Dax (Terry Farrell) with Commander Sisko (Avery Brooks) a friend from the past.

TERRY FARRELL laughs as she tries to answer questions about her rôle as Dax, the Trill Science Officer she plays in *Deep Space Nine*. "I'm sorry, but I'm little brain dead right now," she says. "It's difficult, because I've got so many bizarre words in my head!"

The actress laughs again, as she stretches out in a director's chair stencilled with her name. Having spent the last few hours in the cramped confines of a Federation Runabout set, reciting lines like "differential magnetizer", it's a wonder she can remember her own name, let alone the more complex queries she is now trying to answer.

Hectic Space

The last few months have been very hectic for Terry Farrell, ever since being cast as Jadzia Dax, *Deep Space Nine*'s alien science officer. Her character is one of the Trill, an interdependent life form (comprised of a humanoid body and a worm-like invertebrate symbiont), first introduced in an episode of *Star Trek: The Next Generation* called *The Host*.

The character of Dax was the last of the series' regulars to be cast, and the producers spent so much time trying to find the proper actress for the part that many

scenes in the pilot [*Emissary*] had to be shot around the character. By the time Farrell joined the other cast members who were already hard at work on the pilot, she was literally 'the new kid on the block'.

"It was a lot of pressure," she agrees. "Intimidating may be a good word I needed that Christmas vacation body. It undermines your confidence when you don't understand why things are going on, and it's hard to realize that it doesn't have

anything to do with you. To just walk in alone and watch 150 people walking around that you don't know is very difficult when you don't have anything to really lean on. I didn't know who I was working with.

"For instance, I'm supposed to know Avery's [Brooks, who plays Commander Sisko] character for 20 years. The first day we met, I had to work with him, so you have to have this stuff almost immedi-

Dax (far left) in conference with her fellow officers on D99



inely. Because it's television, you have a blocking rehearsal, but you don't have a major rehearsal. You can't just sit down and talk about it, because you don't have the time.

"The first couple of days were very tense. Everyone tried their best, but it was still very difficult at first. After that, it got a lot better."

Trill Make-up

To make life even more difficult, Farrell had to undergo weeks of make-up tests, as Emmy award-winning make-up designer Michael Westmore tried to find a look for the character that was acceptable to the show's producers, as well as Paramount executives. At first, Farrell wore a similar makeup to the Trill characters seen in *The Hunt*, but that was eventually changed to a complicated pattern of hand-painted spots that ran down the sides of the actress's face and neck and into her hairline. The markings are individually painted on before filming each day, a process that takes the make-up department about an hour and a half.

The new design meant director David Carson (*Starbuck* #174) had to reshoot all the scenes already filmed with Farrell in full prosthetic makeup, adding extra time to his shooting schedule.

Looking back at the numerous make-up tests she had to tolerate during those early days, the actress is surprisingly matter-of-fact about the entire process.

"You know what?" she admits, "it wasn't difficult. I wasn't really concerned about all that stuff. I was more concerned about learning the techno-babble, that was the part that got me nervous, but my make-up, my hair and my wardrobe were things that didn't concern me in the least. Originally, it was shot for two days with me having a forehead, and I'm grateful now I don't have to deal with any of the prosthetic glues and stuff, but if they had left the forehead on, it would have been fine with me.

"I think if I had come from a theatre background, it would have bothered me a little more, made me more uncomfortable, but I had been through a lot of tests throughout my career. If they were saying, 'Oh my God, what are we going to do about her big nose?' then that would have upset me, but no one was saying that. They were just trying to make me look better, make it look more simple."

Close Shave

"I was so excited to have the job," Farrell insists, "that I didn't care what they did to my face. I would have shaved my



Terry Farrell as Lieutenant Jadzia Dax

head!" The actress laughs again. "Rick Berman asked me, 'Would you be willing to shave your head?' and I asked, 'Well, are we going to go for six years?' He said, 'No, really, would you shave your head?' and I said, 'We can cut it short, I guess I'd go for cutting it short. I guess I'd go bald; I don't know, I don't really want to,' and Rick said, 'No, I don't want you to cut your hair, because Nana [Visitor, who plays the Bajoran, Kira Nerys] wanted to shave her head. I told him, 'Well, good for her; she can shave her head! I'm not going to.' That was the only thing that really freaked me out. If I was only going to be working two days a week, you'd think, 'Use me every day; I have no hair!'"

The thought of spending six years as the Science Fiction equivalent of Sinead O'Connor, reminds Farrell of a terribly off-colour joke, which is probably too risqué for the pages of *TV Zone*. "That's my joke for the day," she says with a mischievous smile. "See if you can resist repeating it. I'm Dax, and I can do things like that!"

Dax Character

Getting serious again, or at least a reasonably good imitation of seriousness, Farrell claims that while she now has a handle on her character, it hasn't stopped her from going further.

"I think you're always doing it to some degree, because you're always finding

something new or challenging in the script. The Dax episode [appropriately entitled Dax] was the one that made me feel the most comfortable, because I found out more about my character in that episode than anything anyone was telling me. Just reading that script made me feel a lot better. I learned a lot from that episode, and so did everyone else."

As for executive producer Rick Berman's original plans for the character, which involved Dax being more schizophrenic as a result of the alien symbiont inhabiting different bodies in its lifetime, Farrell is unable to recall them.

"That must have been way before, because what he told me was I wouldn't feel like that. What I'd feel would be a pull, but I would never feel schizophrenic."

"In the Dax episode, it explains that after 72 hours of the worm being inserted inside of me, it becomes one, and the worm adjusts to my personality. It's androgynous and adjusts to the host it's in, and I'm a female. People have written it that the worm is a man, and I'm not. The worm was in a male before me, and it's had male and female lifetimes, but I think it's really just like having another part of your life, and looking back and saying, 'Did I really go through that?' I'm a different person!"

Farrell's Career

To Terry Farrell, her early career must seem almost like a different lifetime. Born

in Cedar Rapids, Iowa, she started modelling at age 17. After modelling for nearly three years, she moved to Los Angeles in 1984, where she landed a part in the short-lived series, *Paper Dolls*. The series, which dealt appropriately enough, with the world of modelling, also co-starred a young actor named Jonathan Frakes, who would eventually become known for his role as Riker in *Star Trek: The Next Generation*.

After *Paper Dolls*, Farrell's list of television credits continued to grow. She appeared in episodes of *Family Ties*, *The Cosby Show*, and the television films *LA Madame* (with Faye Dunaway) and *The Deliberate Stranger*. She also made her first forays into Science Fiction, doing an episode of *Quantum Leap* called *Leap For Lisa*, and *The After Hours*, a remake of a *Twilight Zone* story originally written by Rod Serling.

Farrell's most recent TV credit before testing for *Deep Space Nine* was the ill-fated American *Red Dwarf*, where she replaced actor Hinton Battle as the Cat.

The actress also has a few films to her credit, including *Back To School* in which she co-starred with comedian Rodney Dangerfield, and last year's *Hellraiser III*. It was on the latter project, where she starred opposite Doug (Pinhead) Bradley, that Farrell learned some of the technical tricks that would prepare her for *Deep Space Nine*.

Hellraising

"I had taken some time off, and hadn't

worked in a while," she explains, "and the way it was shot was so fast, with so many set-ups that it helped me get used to that pace. It was a grind, six days a week, and it required a great deal of concentration. You had to know your lines for the next day, and that required you to be very disciplined and very regimented."

"Also, I guess most of it was that 90% of my reactions were to nobody being there. Doug was usually still in make-up during many of my scenes, and unless I was in a scene with the other girl, nobody was there. I was either looking at a mark, or imagining something happening, and if I was looking at my computer, usually there was a piece of felt in front of it so I didn't get a reflection on my face. That's what helped a lot. Doing [*Hellraiser III*], I was then able to imagine things being beamed in or beamed out, or be able to say, 'Oh my gosh, what is that thing?' It made it much easier for what I would have to do later on."

Space Routine

While Farrell has adjusted to her daily routine on the Space Station, she still finds the pace tremendously grueling.

"If you're not used to it, it's very difficult, even being able to relax enough to go to sleep at night. Even now, I haven't worked for nearly a week before this episode, and when you have to get up at four in the morning, you have to get used to that as well."

"The night before last, I was getting up at 3:30 in the morning, eating breakfast,

making coffee, and when I realized what time it was, I said to myself, 'I must be out of my mind!' Then, I tried to go back to sleep, but got up again at 4:30 and thought, 'Tomorrow, I'm going to have to get up at four, I might as well get up at 4:30 and feel shitty today,' so that helped."

With nearly a full season of *Deep Space Nine* now behind her, Farrell is understandably proud of the work she and her co-stars have done over the last several months. "I love doing the show," she enthuses. "It helps that all of us get along really well, and now that the show has aired, the morale on the set is a lot higher. It's doing really well, so everyone is in a great mood, and proud of the show. You watch it and say, 'It looks great!' It's so nice to be part of something that everyone really enjoys, and looks top notch. There isn't one segment of it that you can say, 'Well, that wasn't quite up to par.'"

"We all feel like buddies now. We've been through so much together after working fourteen hours a day, and now everyone looks out for each other. We even had the flu the same weekend. It swept through Paramount, and everyone on our show, everyone on *Cheers*; we all got the flu at the same time. It was the most insane thing!"

While it's still too early to speculate on the future of *Deep Space Nine* and her character in particular, Terry Farrell has a few ideas for Trill Science Officer Jadzia Dax.

"I don't think I want to limit it to what my imagination can bring to it after being on it for only thirteen episodes," she cautions, "but I want Dax to go to planets and discover new life forms. Maybe Colm and I have to go someplace in the Runabout and that leads to some weird stuff. It's a little hard to imagine what would happen, or what could happen."

The actress runs her fingers through her hair, and removes the two wig extensions that make her already long hair even longer and thicker for the camera. Un-self consciously, she shakes her head from side to side, making her hair look less like that of a Federation officer and more like one of those fuzzy-headed troll dolls found in gift shops. Looking up, she grins wickedly, and gives her hair another shake before attempting to get serious again.

"In a way, you just want to bring what you can to what they give you," she continues. "If they ask, you give it to them, but otherwise it's their job. Our job is to make what they write down come alive. It's too early on. Maybe if this was the fourth year, and you asked me if there was something I'd still like to do with Dax, I'd say, 'Yeah!'"

Joe Nazzaro

Dax relaxes in Quark's 'quiet' bar



DOOM FRIDAY'S WATCH CHILD



Toby Wren — intrigued

WHILE she enters a shop, Mrs Patrick leaves her baby Giles outside on the street. A woman attempts to take him, but is caught by passers-by. The woman accuses Mrs Patrick of being a thief...

The Plot

The case reaches court. The defence of the accused, Mrs Norman, is that her own baby was killed to provide a heart for Giles. She wants her baby's heart back...

The Doomwatch team read about the case in the newspaper. Toby Wren is intrigued and intends to follow the case in court.

Dr Patrick, Giles's father, is called to the stand. He operated on Mrs Norman's baby at the hospital, but the child died on the table. Patrick testifies that his heart was not removed; the body was cremated. The defending solicitor notes that on the day of baby Norman's death, Giles Patrick received his new heart.

Wren tells Quist there is nothing in the

Quist proposes an investigation



case to interest Doomwatch; there were too many witnesses in the operating theatre to allow Patrick to take the baby's heart. It appears that Mrs Norman's allegations are the results of her mental illness — she has only just been discharged from hospital.

At night, a brick is thrown through the window of Giles Patrick's room.

Mrs Patrick visits Toby and Quist. She reveals that she divorced her husband for cruelty, she rarely sees him. She says intuition tells her that her husband lied in court — but every statement he said was true. Wren is confident that the press will not stop until they have tracked down the donor of the heart.

After a week, the press have failed to identify the donor. Quist proposes a limited enquiry, and tells Wren to investigate at St Crispian's hospital, and Ridge at the Ministry of Health.

Wren's inquiry reveals the donor was coded 'R27': refer to Dr Patrick'. Quist's information is more interesting: records of the number of heart transplants and the number of donors do not tally — transplants outnumber donors.

Ridge breaks into Dr Patrick's laboratory. He finds some lethargic caged monkeys, then opens the filing cabinet. As he is reading some files, Dr Patrick returns. Ridge has discovered the truth, and says he will tell Quist. Patrick tries to defend his decision to give Giles a monkey's heart.

Later, Quist assures Mrs Patrick that her baby's heart was not taken from Mrs Norman's son, but will not tell her where it did come from. After she has gone, Ridge and Wren argue the ethics of Patrick's work, transplanting monkey hearts into seven humans. The doctor has evolved techniques which tailor the donor heart to the patient's body. Wren supports the doctor: "Every cow and pig bred for the market is a pre-determined assemblage of joints — the size of an oven decides the size and

shape of the beast."

Ridge breaks into Patrick's laboratory again; the doctor is expecting him. Ridge wants to know what is inside the cubicle in the office. Patrick shows him — it is a human foetus, growing inside an artificial womb. He explains that his first transplant patient is dying, because the heart of a monkey only survives for ten years. The baby that Patrick has created will be a donor for Giles, in ten years' time he will have no qualms about killing it. He has ensured that the 'homunculus' is docile, and has only basic cerebral functions. Ridge compares him with the Nazis.

The Doomwatch team discuss Ridge's findings. Wren still sees it as an amazing scientific breakthrough.

Aware of the truth, Mrs Patrick accompanies Quist to her husband's lab. She wants Giles to have nothing to do with the obscene experiment, and Quist implores the doctor to kill the foetus. Dr Patrick guides him to the off-switch for the womb, and gives Quist the choice. He refuses, but Mrs Patrick moves in. She reaches out very slowly, then she clasps her hands to her face.

Credits

Dr Spencer Quist John Paul
Dr John Ridge Simon Oates
Tobias Wren Robert Powell
Dr Patrick Alex Scott
Mrs Patrick Mary Holland
Gwiliam Richard Caddick
Prosecuting Solicitor John Graham
Defending Solicitor Margaret John
Detective Sergeant Bill Stratton
Mrs Norman Delia Paton
Passer-by Susan Lawrance
Shopkeeper John Tucker
Giles Patrick Sam Cuspiessoni
Mr Norman Ronald Nunnery
Secretary Ann Lee
Male Magistrates Richard Gregory,

Charles Adey Gray
 Herbert Aldridge
 Female Magistrate..... Pat Symons
 Clerks of Court..... Charles Rayford,
 Edward Kingsley
 Men in Court
 Brian Gardner, Selo Gardner,
 Tony Somers
 Women in Court
 Dolly Brennan, Pat Orr
 Producer..... Terence Dudley
 Assistant to Producer..... Glyn Edwards
 Director..... Paul Ciappessoni
 Production Assistant
 Robert Checksfeld
 Assistant Floor Manager
 Jane Southern
 Assistant..... Mana Ellis
 Floor Assistant..... Alistair Clark
 Designer..... Ian Watson
 Costume Supervisor
 Dorothea Wallace
 Make-up Supervisor
 Elizabeth Rowell
 Visual Effects..... John Friedlander
 Series Devised by
 Kit Pedler and Gerry Davis
 Music Composer..... Max Harris
 Film Cameraman..... John Tiley
 Sound Recordist..... Bill Wild
 TM1 (Studio Lighting)..... Jimmy Purdie
 TM2..... Jack Shallcross
 Sound Supervisor..... Larry Goodson
 Vision Mixer..... Jim Stephens
 Grams..... Gerry Borrowes
 Script Editor..... Gerry Davies
 Film Editor..... Alistair Mackay
 Writer..... Harry Green

Background

As the first series of *Doomwatch* was launched, *Friday's Child* was described by the show's co-creator Dr Kit Pedler as "the story closest to home". It starts as a case of suspected murder, builds to a mystery, then ends as a scientific horror story.

Pedler continues: "In that one we moved into the field of producing animal hearts which cannot be rejected by human tissue. I know that may sound all right — but... there's a horrifying twist in it."

As the *Radio Times* of the era observed, while the episode was being broadcast, Dr Patrick Steptoe of Oldham General Hospital successfully produced the world's first test tube baby.

"We thought this up as a warning," Pedler told the press. "If this technique were perfected, a general, for instance, might be able to order 100,000 troops to be produced. The possibilities would be terrifying."

The theme of *Doomwatch* was explained by Pedler's creative partner Gerry Davis. "The days when you and I mar-

velled at the 'miracles' of science — and writers made fortunes out of Sci-Fi — are over. We've grown up now, and we're frightened. The findings of science are still marvellous, but now is the time to stop dreaming up Science Fiction about them and write what we call 'sci-fact'. The honeymoon of science is over."

The episode entered production in TC3 at BBC Television Centre on Friday 9th January 1970. The first studio day was occupied with a camera rehearsal throughout the afternoon and evening. This continued on Saturday 10th January, with the story being recorded in the evening between 19.30 and 22.00. Due to budget limitations, writer Harry Green gave directions in his script asking for modest sets for the court room sequence; all that was required was a witness box, the solicitor's area plus a section of the public area.

A very limited amount of filming was achieved before the studio days. This consisted of the pre-credits sequence (duration two minutes, six seconds), two short sequences inside the Patrick household (duration: thirty-nine seconds and one minute four seconds) and a shot of Ridge breaking into Dr Patrick's laboratory (duration: forty-nine seconds).

Although broadcast as episode two, *Friday's Child* was actually made after *The Plastic Eaters* (28th and 29th November 1969), *Barral at Sea* (9th and 10th December 1969) and *Townswon the Rat* (19th and 20th December 1969).

Editing took place on Monday 12th January during the morning, while the evening of that day was used to complete editing on the debut story.

The production was directed by Paul Ciappessoni, a man who had worked in BBC Drama during the Sixties. His previous credits include the first season *Adam Adamant* episodes *Alibi is Not Always With You*, *The Terrible Happy Enablers* and *The Doomsday Plan*. By the time he came to direct *Friday's Child*, he had already helmed *The Plastic Eaters*, and would later direct *Re-Entry Forbidden*. Judging by the cast list, it would appear that Ciappessoni chose his own son Sam to play Giles Patrick in this story.

Friday's Child was broadcast on Monday 16th February 1970 at 21.40 on BBC1, and had an approximate duration of fifty minutes. Sadly, it is one of the few first season episodes that no longer exist in the BBC's Film and Videotape library.

Richard Houldsworth

Ridge discovers the 'terrible' truth







Credits

Dr Samuel Beckett Scott Bakula
 Admiral Albert Calavici, Project
 Observer..... Dean Stockwell

Created by Donald P Bellisario
 Co-executive Producers
 Deborah Pratt, Michael Zinberg
 Chas Floyd Johnson
 Associate Producer

..... James S Gritlian
 Supervising Producers
 Harker Wade, Robert Wolterstorff
 Producer..... Chris Ruppenthal
 Co-producers

..... Jeff Gourson, Paul Brown
 Executive Story Editor

..... Tommy Thompson
 Director of Photography

..... Michael Watkins
 Theme Music..... Mike Post
 Music..... Vellon Ray Bunch
 Costume Designer

..... Jean-Pierre Dorléac

C1 The Leap Home, Part 1

Teleplay Donald P Bellisario
 Director Joe Napolitano
 John Beckett (Scott Bakula), Katie
 Beckett (Olivia Barnette), Tom Beckett
 (David Newsome), Thelma Beckett (Hannah Catrona), Dr Berger (Niles Brewster), Coach Donnelly (Mike Scriba), Perky (Matthew Graesser), Sibby (Ethan Wilson), No Nose Pruitt (John I. Turtel), Reflection of young Sam Beckett (Adam Afonso)

Date: November 25, 1969. Sam leaps into himself at age 16 to win a basketball game his team lost in 1969. This victory will change many people's lives which otherwise would have been unsuccessful.

C2 The Leap Home, Part 2 - Vietnam

Teleplay Donald P Bellisario
 Director Michael Zinberg
 Tom Beckett (David Newsome), Blaster (Patrick Warburton), Preacher (Adam Nelson), Dempsey (David Hayward),



Saving a life in Private Dancer

Shamo (Ryan Reid), Doc (Rich Whiteide), Col Deke Grinnwald (Ernie Lively), Maggie Dawson (Andrea Thompson), Ti-Ti (Tia Carrere), Choo-Choo (Rodney Kageyama), Reflection (Christopher Kirby)

Date: April 7, 1970. Sam leaps into Herbert 'Magic' Williams, a Navy Seal, in the middle of Vietnam's dense jungle. He is a member of his brother Tom's Seal team, one day before his death in Vietnam.

C3 Leap of Faith

Teleplay Tommy Thompson
 Director James Whitmore, Jr
 Father Mac (Sandy McPeak), Tony Pronti (Danny Nucci), Joey Pronti (Davey Roberts), Monchelli Sisters (Rica Yohn, Penny Santon), Sylvester Stallone (Kane Picoy), Young Boxer (Todd Raderman),

Cab Driver (Dominic Oliver), Mrs. Dellino (Lita Passero), Police Officer (Bo Sabato), Tony's Girlfriend (Amy Trinfio), Old Woman in Church (Pat Crawford Brown), Old Man in Church (Robert Beecher), Reflection (Bud Sabatino)

Date: August 19, 1963. Sam leaps into a Catholic Priest, Father Frank Pistano, to stop Father Mac from losing his faith to alcohol and also from avenging a youth's death by shooting the youth's murderer.

C4 One Strobe Over The Line

Teleplay Chris Ruppenthal
 Director Michael Zinberg
 Helen LaBaron (Susan Anton), Edie Landale (Marjorie Monaghan), Byron (Kristofer Tabori), Frank (Robert Trumbull), Irv (John Achorn), Walter (Miguel



Scott Bakula as Sam's father in *The Leap Home, Part 1*

Gibbs), *Nuclear Guard* (Lawrence McNaul III), *Reflection* (Don McCoys)

Date: June 18, 1965. Sam leaps into fashion photographer Karl Granson, who soon finds out that the newest model, Edee Lansdale, is popping pills and will be found dead in 37 hours from a mix of pep pills and alcohol if Sam doesn't help her

C5 The Boogiemani

Teleplay Chris Ruppenthal
Director Joe Napolitano
Marty Grech (Valerie Mahaffey), Sheriff Ben Masters (Paul Luker), Dorothy Yeager (Fran Ryan), Sieve King (David Krieger), Tully Mullon (Donald Hutton)

Date: October 31, 1964. Sam leaps into a second-rate horror novelist, Joshua Rey, on Halloween. He is there to prevent the death of Tully Mullon, but Sam encounters the devil who has fooled him by impersonating Al

C6 Miss Deep South

Teleplay Tommy Thompson
Director Christopher T. Welch

Peg Meyers (Heather McAdams), Clint Brannan (David A. Brooks), Connie Duncan (Julie Ann Lowrey), Contest Judge (Hugh Gillin), Peg Meyers (Nancy Stafford), Arlene (Linda Hovi), Woman Judge (Monte Boyle Slant), Master of Ceremonies (Martin Clark), Cheryl Lynn (Karen L. Moore), Beauty Contestant Sanyer (Janice Kay Meller), *Reflection* (Theresa King)

Date: June 7, 1958. Sam leaps into a beauty pageant contestant, Darlene Monty. He becomes roommates with Connie Duncan, another contestant who hopes for a career in Hollywood. While having her photo taken the photographer takes Sam into posing nude for a chance at a screen test but then attempts to blackmail her with the photos. Sam must get the photos to help Connie.

C7 Black on White on Fire

Teleplay Deborah Pratt
Director Joe Napolitano
Lou Harper (Gregory Miller), Susan Brewster (Cobie Smulders), Papa David

(Sami Chester), Bebe (Ron Taylor), Police Capt. Paul Brewster (Mark Alamo), Sheri (Laverne Anderson), Mona Harper (CCH Pounder), Muffy (Montrose Hogans), Young Woman (Cheryl Francis Harrington), Police Super (Jon Berry), *Reflection* (Garon Grigsby)

Date: August 11, 1965. Sam leaps into Ray Harper, a black medical student in love with a white girl. Neither community approves of the relationship. The Watts riots begin and it becomes even harder for their relationship to carry on. It must continue or Ray will lose his desire to become a doctor.

C8 The Great Spontini

Teleplay Crispy Dawson & Beverly Bridges
Director James Whitmore, Jr.
Janie Spontini (Auri F. Steel), Margaret Spontini (Lauren Woodland), Steve Slater (Erich Anderson), Judge Mulhern (Michael Fairman), Elaine (Robin Greer), Mrs. Fustell (Jean Adams), *Reflection* (Dan Birch)

Date: May 9, 1974. Sam leaps into Harry Spontini, a second-rate magician who is fighting for custody of his 12 year old daughter. Sam must save his daughter's life from a magic trick gone wrong, reconcile with his ex-wife and reunite his family.

C9 Rebel Without A Clue

Story Nick Harding & Paul Brown
Teleplay Nick Harding,
Paul Brown, Randy Holland
Director James Whitmore, Jr.
Becky (Janie Bissett), Dillon (Dietrich Bader), Ernie Tyler (Teddy Wilson), Mad Dog (Michael Bryan French), Jack Carowak (Scott Kraft), Biker #1 (Mark Boone Junior), Biker #2 (Joshua Codman), *Reflection* (Christopher Logan)

Date: September 1, 1958. Sam leaps into Shane 'Funny Bone' Thomas, a biker and clown for a group of rebels. Sam has to prevent the gang leader's girlfriend, Becky, from being murdered by her abusive boyfriend and help talk her into becoming a successful novelist.

C10 A Little Miracle

Teleplay Sandy Fries & Robert Wolterstorff
Director Sandy Fries
Michael G. Blake (Charles Rocker), Capt. Downes (Melinda M. Graw), Calloway (Robert Cigler), Max Wushinski (Tom McTigue), Lt. Portemay (Michael Dan Wagner), Tiny Boy (Jarrett Lennon),

Newscaster (Dave Haruoto), Micker (Christopher Fleming), Charlie (Dylan Day Brown), Maintenance Man (Diane Whitaker), Reflection (Mylan Nickste)

Date: December 24, 1962. Sam leaps into Reginald Pearson, a personal valet to Michael G. Blake, a real estate developer who went from rags to riches. Sam and Al must put the spirit of Christmas into Mr. Blake to save a mission hall from being torn down by Blake's developers.

C11 Runaway

Teleplay Deborah Pratt
Director James Whitmore, Jr.
Enos Rickett (Sandy Fanson), Hank Rickett (Sherman Howard), Alexandra Rickett (Ami Foster), Billy McAnn (Joseph Hacker), Beth McAnn (Aniher Sava), Reflection (Buff Barin)

Date: July 3, 1964. Sam leaps into 13-year-old Brucie Rickett. Sam must stop Brucie's mother from running out on the family or she will die in an accident.

C12 8½ Months

Teleplay Deborah Pratt
Director James Whitmore, Jr.
Dorothy Louise Billings (Lana Schwab), Kester (James Whitmore, Jr.), Bob Crockett (Hunter Van Leer), Effie (Tusko Scott), Mrs. Taylor (Anne Honey), Dr. Roberts (Parley Baer), Leola (Ann Waker), Willis (Philip Linton), Nurse (Peggy Wallace-Walker), Mrs. Saffy (Mollie McChure), Reflection (Priscilla Weems)

Date: November 15, 1955. Sam leaps into Billy Jean Crockett, a 16-year-old unwed mother-to-be who will give birth in 36 hours. Sam must reconcile with Billy Jean's father to ensure the baby will have a good life being raised by a single parent.

C13 Future Boy

Teleplay Tommy Thompson
Director Michael Switzer
Captain Galaxy/Mo Stein (Richard

Herd), Irene Kiner (Debra Stricklin), Ben Harris (George Winer), Dr. Sandler (Alan Fudge), The Judge (David Sage), Rogers (Nicholas Stoffer), Caped Crusader (Jason Kincaid), Small Boy (John Christian Grohs), Kid (Jesse Switzer), Reflection (Matt Morfoglio)

Date: October 6, 1957. Sam leaps into Kenny Sharp who plays Future Boy on a kids' television show. Sam learns his co-star, Mo Stein, who plays Captain Galaxy, dies while trying to hop a train to get away from his daughter, who wants him put into an institution.

C14 Private Dancer

Teleplay Paul Brown
Director Debbie Allen
Joanna Chapman (Debbie Allen), Diane Quina (Rhonda Bierbach), Momo (Louis Mustillo), Walleri (Heidi Suedberg), Otto (Robert Schwab), Female Dancer (Marguerite Pomeroy Derricks), Martin (Henry Worgusz), Wuvve (Melinda Cordell), Officer Arden (Charles Emmett), Lou (Frank Novak), Luvvie (Harry Cohn), Reflection (Christopher Solari)

Date: October 6, 1979. Sam leaps into Rod "The Bod" McCarthy, a male stripper. He must save the life of Diane Quina, an incredible dancer even though she is deaf. If Sam doesn't convince her she can save her career, she will continue as a hooker and will die in 1986 from AIDS.

C15 Piano Man

Teleplay Deborah Pratt
Director James Whitmore, Jr.
Lorran (Marietta De Prima), Carl Morgan (Angelo Tiffe), Nikki Bellini (Dennis Gennie Janelle), Frane (John Ouduch), Hector (Frank Roman), Thelma (Cherry Davis), Reflection (Sam Clary)

Date: November 10, 1985. Sam leaps into Chuck Danner, a lounge piano performer aka Joey DeNardo. He has to prevent himself and Lorraine from being killed, then reunite himself and Lorraine in a successful lounge act.

C16 Southern Comforts

Teleplay Tommy Thompson
Director Chris Ruppenthal
Marslin (Rita Taggart), Jake Darleak (David Graf), Gawa (Georgia Engel), Sheriff Nolan (Don Butler), Sophie (Lauren Tova), Prostitute #1 (Minnie Sauer), Prostitute #2 (Diane De Leo), Lapher (David Paulidge), Warren (Walter Sylvest), Sailor (J. Marvin Campbell), Pauline (Stacey Lutz), Abby (Monica McIntyre), Reese (Jeffrey Conklin), Carl (David Alan Graf), Re-



Time-partners in One Stroke Over the Line

flection (Richard White)

Date: August 4, 1961. Sam leaps into Robert LeBonte, a brothel owner in Louisiana. Sam is there to help save the madame's cousin from her abusive husband.

C17 Glitter Rock

Teleplay Chris Ruppenthal
Director Andy Cadiff
Flash McGrath (Jonathan Gries), Duane (Peter Onorati), Philip Silbert (Christian Hoff), Nick (Michael Cervino), Wilder (Robert Boner), Sandy (Liza Winer), Chase (Bob Cady), Reflection (Bruce Michael Paine)

Date: April 12, 1974. Sam leaps into Jeffery "Tom" Mole, a Rock singer. Sam has to find out who killed him in 1974, and stop it.

C18 A Hunting We Will Go

Teleplay Beverly Bridges
Director Andy Cadiff
Diane Frost (Jane Sibbit), Sheriff Michaels (Ken Marshall), Redoxy (Cliff Bonis), Jack (Michael McCarthy), Bill (Dale Swann), Luke (Jeffrey King), Clive (Warren Harrington), Edwina (Madeline Elton), Caslow (Dorothy Blass), Reflection (Ken Kelly)

Date: June 18, 1976. Sam leaps into Gordon O'Reilly, a bounty hunter, and is after Diane Frost who is accused of embezzling. Sam later discovers Diane embezzled the money to thwart an ongoing swindling scheme. He must help Diane to expose the Sheriff and Diane's boss as the true criminals.

C19 Last Dance Before an Execution

Teleplay Deborah Pratt
Story Bill Bigelow,
Donald Bellisario & Deborah Pratt
Director Michael Watkins
Theresa LaRoca (Jennifer Gage), Raul Costa (Julio Oscar Mechoso), Ripley (Christopher Allport), Theodore Moody (James Shroyer), Officer Hudson (Jack Josephson), Herb Stein (Michael Holden), Muna (Kenna Muscare), Father Rotters (Charles Wood), Tao (Helen Olga Lopez), Bart Manners (Al Freeman), Reporter (Wendy Jill Gordon), Reporter (Andrew Amador), Old Man in Jail (Neil Barlow), Reflection (Stephen Domingus)

Date: May 12, 1971. Sam leaps into Jesus Ortega, a murderer who has been condemned to die by the state of Florida. Sam must prove that Jesus was the sole murderer in a case that sent two men to

death row. This will allow the other person, Raul Costa, to be exonerated.

C20 Heart of a Champion

Teleplay Tommy Thompson
Director Joe Napolitano
Rowdy Samuels (Jerry Bozard), Carl Shilo (Don Head), Lotte Samuels (Deborah Wakeham), Sheri Shilo (Angela Patton), Lamar (Rance Howard), Myra (Susan Isaacs), Sam (Tim DeZarn), Referee (Don DeLeon), Carl (Terry Funk), The Executioner (Joe York), Hank (John Kildwell), Reflection (Jeff Mendenhall)

Date: July 23, 1955. Sam leaps into Terry Samuels, a member of a wrestling tag team composed of two brothers known as "The Busting Rudekiss". Sam must save his brother Ronnie, who suffers from a potentially fatal heart problem, by wrestling for him, which saves his life.

C21 Nuclear Family

Teleplay Paul Brown
Director James Whitmore, Jr.
Mac Elroy (Timothy Carhart), Steve Elroy (Kurt Fuller), Kate Elroy (Kim Flower), Burt Rosecrantz (Robert Hy Gorman), Kimberly Elroy (Candy Huson), Mrs. Kingman (Debra Salvi), Reflection (Patrick M. Bruneau)

Date: October 26, 1962. Sam leaps into Eddie Elroy, who works for his brother selling bomb shelters at the height of the Cuban Missile Crisis. Sam must stop his nephew from accidentally shooting a neighbour who he mistakes for an invading Russian soldier.

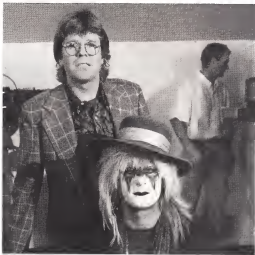
C22 Shock Theater

Teleplay Deborah Pratt
Director Joe Napolitano
Tibby (David Provall), Dr. Masters (Bruce A. Young), Freddie (Scott Lawrence), Butch (Robert Swanda), Dr. Berks (Candy Ann Brown), Orderly (Nick Brown), Nurse Chastan (Lee Gorington), Mortimer (Frank Colton), Oswald (Ralph Marston), Young Doctor (Kevin Page), Older Doctor (Harry Page), Jessie Tyler (Howard Matthew Johnson), Samantha Skinner (Leanne Chabot), Juvon (Brad Silverman)

Date: October 3, 1954. Sam leaps into Sam Brederman, a hospitalized depressive. Sam is there to help Tibby Johnson, who suffers from minor Down's syndrome. Thanks to electro-shock therapy Sam becomes incapacitated and Al, who can be seen by the mentally unbalanced, must now help Tibby and Sam.

Mark Dickson

Ex Herman's Hermits Peter Onorati with Scott Bakula in Glitter Rock





Please note release dates are subject to last minute revisions.

STAR TREK
The Starship Trap (#59)
 by Mel Gilden
 Publisher: Titan Books
 Price £3.99
 Published: 22nd Apr '93

MEL GILDEN's first *Trek* novel was *Boogymon* in *The Next Generation*'s series of novels. That was quite fun, so I expected more of the same.

I'll still not sure if I'm satisfied. Certainly *The Starship Trap* is fast moving and nicely plotted and probably true to the spirit of the TV series. Yet, something doesn't quite gel.

I think it's the supporting characters. Oh, Conrad Franklin Kent is a typical *Trek* officious git, but nevertheless rather likeable. Perhaps that's the problem — Gilden spends so much time outlining this supposedly waspish character that you actually begin to like and respect him. Not so Hazel Payton, the female guest-shot. She's in love (apparently) with a rather

eccentric Starbase Commander, yet she's incredibly flippant about the whole thing. Of course, it becomes a battle of wits over whether Kirk will actually bed her as he usually does in such situations. And does she relent?... Well, would you sleep with someone who has a permanently recording camera embedded in her skull. Home porno movies or what?

Lastly, Professor Ormen — can't help thinking that he ought to have been on Starbase 666. A ridiculous caricature of a Federation 'expert' who possesses neither the charm or feckless wit of the others. Considering his importance to the story, it is a shame that he is so poorly portrayed and given only the sketchiest background.

The story itself is wholly unremarkable — a new weapon may or may not have been created by either the Klingons or the Romulans (Starfleet of course would never do such a distasteful thing...) and Federation ships have vanished without trace. Mind you, so have Romulan warbirds, Klingon cruisers etc. So is the unknown enemy determined to wipe out everyone? Sorry, but by the story's close, I couldn't have cared less about the weapon — I was far more interested in how Kent was going to react to the reports being made by Ms Payton.

Some nice alternate-universe moments aside (once novel use of the Klingons here), *The Starship Trap* doesn't add up to very much at all. That's a big shame — Mel Gilden ought to have delivered something just that bit more special to live up to a competent story which would work almost anywhere else, but here in the *Star Trek* it fails to break new ground. Is this an indication that we're running out of new *Trek* ideas at last?

Mark Chappell

DOCTOR WHO: THE SCRIPTS
The Power of the Daleks
 Publisher: Titan Books
 Price: £4.99
 Published: Apr '93

The letterbox clangs, the parcel is retrieved and opened, and out drops a review copy of the latest *Doctor Who* script book. The cover immediately offends, a symphony in bad taste, it features the second Doctor, Polly and Ben with green faces, green hair and green teeth!

The artwork ignored, *Power* is superior *Doctor Who*. Broadcast in 1966, it introduced Patrick Troughton's incarnation of the Doctor, and was the first Dalek script not to be written in any part by their crea-

tor, Terry Nation. The setting is the planet Vulcan, where a human colony has uncovered a Space capsule in a swamp which contains inert Daleks. The colonists see the creatures as a means of improving productivity, the Doctor recognizes they "will end the colonies problems... because [they] will end the colony!"

For many years, *Power* has remained unobtainable in any form. Like many of Patrick Troughton's adventures, the recordings have been wiped, and until very recently Terry Nation has refused permission for it to be novelized. John Peel's adaptation will arrive in a few months, but until then this is the only way of experiencing the story.

Whittaker's script is first class, with some well-defined characterization that is a rarity for the series. We have the mysterious new Doctor, his companions Polly and Ben (who for once are given some very natural, believable dialogue), and a whole myriad of personalities among the colonists, from the scheming Bragon, to the rebel Janley, to the unsuspecting scientist Lesterson. But the strongest characters of all are the Daleks, deviously pretending to serve the colony while in reality expanding their numbers and planning to destroy it. They are imbued with a degree of complexity Terry Nation failed to realize, and one can only presume it is sour grapes which has led him to so vocally denounce Whittaker's script.

Matthew Cooke

THE CHAMPIONS
 Volumes 7 & 8 (not numbered)
 ITC Video
 Price: £10.99 each
 Released: 10th May '93

FOUR more adventures for Nemesis agents Craig, Sharon and Richard. This time, the tape sleeve designs have been revamped, with different fab pictures of our heroes.

Once again, the main aspect underlined in these episodes is that the only limitation on the Champions' superpowers is gender. If you're male you can dive off walls, generally kick the stuffing out of bad guys and get all the limelight. If you're female you never get into a fight, love being patronised and, generally speaking, feature in less than 25% of scenes in the average episode. When are we going to get a good Sharon episode? I'm sure I remember some.

The Night People starts off looking like a Sharon-type episode. She's on holiday in Somerset, on her own, pursuing her well-known passion for architecture —



well-known as of this episode, that is. Watch out for future 'Sharon and architecture' episodes... only kidding.

She stumbles across a spooky 'strange people running around in monk costumes' sort of plot. The moment she discovers something sinister, she's on the phone to Craig and Richard. They dash straight back from the Costa del Stock Footage to discover that Sharon has vanished. They have to rescue her because she doesn't seem to be able to open a locked door and barge past the resident thug/butler. Well, she's only superhuman!

First on the tape is *The Ghost Plane*. The Government rejects a professor's plans for a super-fast fighter plane — so he sells out to China. The production is aided by some fairly good super-plane model work, some diabolical use of black-and-white exploding plane footage and copious use of the popular warehouse and dock backlot set. Craig and Richard kick-ass; Sharon does a little research.

Next tape: *The Gilded Cage* is a Richard sort of episode. He's captured to perform a mysterious task. His cage is gilded by a plush bedroom sets and Jennie Linden. This really is a load of nonsense with a cheap cop-out ending, but the actors all acquit themselves well, with Ms Linden managing to be sophisticated, intriguing and intelligent in a role written for a mindless bimbo.

Get Me Out of Here! is how you may feel by the time you get to the end of this episode. Philip Madoc guest stars... but he's been dubbed! The dubbing is technically perfect, but it's so obvious that Madoc's dramatic delivery has been post-

synched by David Graham (sounding like a cross between Bruins and Kyrano in *Thunderbirds*) that the whole experience is strangely offensive to watch.

Once again, these tapes are well worth buying, but it's a pity ITC Video seem to have given up putting volume numbers on the sleeves. The releases also include 'previously unseen footage of the three Champions trailing the series before it was ever shown'... can't tell you about that because it wasn't on my review copy! Still, I'm sure it's great.

Nicholas Briggs

TIMESLIP **The Time of the Icebox** **ITC Video** **Price: £10.99** **Released: 10th May '93**

AT the end of *The Wrong End of Time* Liz and Simon were jolted to the ice fields of the South Pole in 1990. Here, scientists are expanding the frontiers of Science. In the 'Ice Box' life is subordinated to the dictates of the Director, Morgan C Devereux, and the great computer which 'does not make mistakes'.

The Ice Box holds surprises. Liz and Simon encounter Liz's mother, 1990s version, and Beth, a frightening projection of the woman Liz may turn into.

The seemingly perfectly smooth-running of the Ice Box is breaking down, and horrifying accidents are occurring. Two mysteries dominate — where is Liz's father? and how can Devereux be the Director when he died twenty-five years ago? The answers lie out on the ice fields, and in a chamber in Devereux's office.

Excellent though the previous story was, *The Time of the Ice Box* established *Timeslip* as one of the premier SF tv drama series. *Ice Box* is crucial to the development of the series; in its establishment of travel into the Future and the introduction and confirmation of the crucial themes of subsequent stories.

We see the great god Science presented not as a Saviour of Mankind, but as its Manipulator and possible Enemy. When Devereux becomes unstable, the amiable Doctor Joynton (excellently played by Peggy Thorpe-Bates) dies as a direct result, in one of the most horrifying moments on children's tv.

Personality and Love are subordinated to the grim uniformity of Science: Beth forsakes the affection in her unthinking devotion to Science; and even Liz's father has bizarrely 'sacrificed' himself on the altar of scientific research. 'If only we could get away from the computer,'



THE TIME OF THE ICE BOX



wishes Jean Skinner, but, as the subsequent *Burn-Up* will prove, that isn't always possible.

Also crucial to the development of the series is the introduction of the notion of clones. In 1970 it was a relatively new and unexplored concept, certainly for children's drama. Clones would play a more pivotal rôle in the following stories, especially in the life of Commander Traynor.

Finally, another theme important to the two subsequent series is the idea that a person — in this case, Liz — can meet her future self. A fascinating look at how one person can develop in many different ways, Beth was played both in *Ice Box* and *Burn-Up* by Mary Preston, who, together with the regulars and the guests, puts in an exemplary performance.

Ice Box is an example of tv SF writing at its most intelligent and considered, and, as the centre around which one of the best ever SF series revolved, it's matchless.

Nigel Robinson

STAR TREK: THE **NEXT GENERATION** **CIC Video** **Volumes 66 & 67** **Price: £10.99 each** **Released: 17th May '93**

FIRST UP on volume 66 is *Schisms*, a disturbing tale of inexplicable disappearances and half-remembered nightmares. Rumour has it that the aliens introduced here were to have appeared again, but 'important people' at Paramount didn't find the new



creatures to their liking and cancelled their return engagement. Little is actually seen of the aliens and even less explained but this only adds to the rather creepy atmosphere of the episode.

Absent from Season 5, John De Lancey once again guest stars as the vivacious Q in *True Q*. The story revolves around a young girl's discovery of her own Q-like powers. Will she follow Q's advice and join the Q Continuum or will she remain with the Federation and suppress her newfound abilities? Inevitably this episode rereads some of the ground already explored in Season 1's *Hail and Q*. Beings with infinite powers actually have very limited story possibilities. *True Q* only emphasizes the fact that despite John De Lancey's bravura performance there is sadly little that is new for Q.

This month's second release opens with *Rascals*. A transporter malfunction results in Picard, Guinan, Keiko and Ro all being physically regressed to children while still retaining their knowledge and experience. The story is highly contrived and unfortunately the performances of the children who take on the roles of the four characters are simply not good enough to overlook this. Perhaps most irritating is David Tristan Birkin as Picard, Birkin previously appeared as Picard's young nephew in the episode *Famillier*. Unfortunately, his attempt to mimic Patrick Stewart's English accent only succeeds in being extremely annoying and distracting. The young Guinan is rather more successful but only because her dialogue has been dubbed.



Rascals sees the first and possibly last appearance of Ensign Ro this season. Michelle Forbes, who is apparently not keen to continue with the role appears only in the pre-credit sequence.

A Fistful of Datas concludes this set of releases with Patrick Stewart again in the director's chair, guiding the cameras for this Western pastiche. *Worf's* son, Alexander, creates a holodeck cowboy fantasy for his father and Tru. But doggone it, if those pesky bugs ain't gone and got in the holodeck again! It isn't long before multiple Datas turn up throughout the little town of Deadwood and it's up to Sheriff Worf and his deputy, Tru, to bring them to book. Naturally the holodeck refuses to be switched off and that invisible door stubbornly remains invisible. Like *Rascals*, *A Fistful of Datas* is rather contrived but the performances and direction of this episode are good enough to overlook its shortcomings. Patrick Stewart deserves congratulations for his superb closing shot of the *Enterprise* if for nothing else.

John Ainsworth

SURVIVORS Volumes 1 & 2 BBC Video Price: £10.99 Released: May '93

TO enjoy *Survivors*, some concessions have to be made. The series appears dated in terms of set and acting but, given the current demand for nostalgia and the success of UK Gold, this is probably not a serious problem.

The first episode, *The Fourth Horseman*, is rather weak and the viewer has to rely on the titles to learn that a mutated plague virus has accidentally been released into the atmosphere which has resulted in a deadly 'flu epidemic sweeping across the world, wiping out 95% of the human population.

The series deals with how the remaining 5%, the *Survivors*, respond to the consequences of this catastrophe. A quick glance at the mediaeval history books shows us that the precedent of such a cataclysm is not new — the Black Death had a similar impact on society. The difference was that then, man was not so reliant on the luxuries afforded by modern civilization. Man of that era was a much more hardy individual and better equipped to adjust to such challenges.

The first episode serves to re-inforce the hopelessness of the situation — there is no cure, and no escape. Unfortunately, it does brush over some of the more logistical issues. For example, we learn that only ten



RED DWARF
Audio Book
Infinity Welcomes Careful Drivers
Publisher: Laughing Stock
Price: £7.49
Out Now

WHERE did it all begin? How did Lister, not noted for his conformity with authority, end up on board the spaceship *Red Dwarf*, and how did he end up in the far future as the only human in the universe? The answer's here in Laughing Stock's adaptation of Grant Naylor's book *Infinity Welcomes Careful Drivers*. The story starts with Lister, true to form, getting very drunk and coming to in a burger bar on one of Saturn's moons, wearing a lady's champagne hat and a pair of yellow tating waders. Somehow, the story will end with the *Red Dwarf* we know so well. The audio book is read by Chris (Rimmer) Barrie, and using the excellent talent for mimicry he displayed so well in *Splitting Image*, he takes us through the bizarre *Red Dwarf* universe playing all the characters.

A word of warning, however, once you start the tapes you won't want to turn them off, and they will leave you wanting more. Which is probably just as well, as Laughing Stock are preparing an audio book of *Better Than Life*. Take some time out to buy a copy — you won't regret it — otherwise why not enter our

Competition

to good are these tapes that we have no hesitation in offering them as prizes in a competition, and not only do we have 10 tapes to give away but also 5 *Red Dwarf*/Chris Barrie posters.

to what's the question?

When did the sound of Holly's voice change?

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thousand people have survived in Great Britain; and it is not hard to work out then that some fifty million plus have perished. During the first episode, this does seem to be the case, as we see dead bodies in fields, streets, buildings etc. How the surviving population deals with these corpses is never explained, but by the second episode they have all miraculously disappeared!

However, allowing for discrepancies in continuity, the whole pace of the series picks up considerably in the second episode, *Genesis*, and we are confronted with the issues of the breakdown of law and order, the onset of anarchy and the emergence of the idea that only the fittest can survive.

In *Gone With* groups have started to form — some of them trying to seize power and killing those who do not conform to their rules. Whilst some of this action may appear far-fetched and unrealistic, we need only look at recent events in Bosnia to see just how quickly seemingly civilized people become barbaric.

Episode 4, *Corn Dolly*, has a different writer, Jack Rander, and the script seems to lose some of its 'bite'. This episode deals with the question of how to re-populate the new world to ensure its long-term survival, and what values can a new generation live by.

Whilst the main aim of the series is to try to address man's ability to cope in the face of overwhelming adversity, the characters are very reminiscent of 1950's British films — all the 'goodies' appear to be well-educated and from the middle class structure whilst the 'baddies' seem to be

taken from the working classes.

However, all in all, these videos provide the viewer with an interesting and nostalgic series worthy of attention because the questions it raises are still highly relevant.

Carrie Cantor

DOCTOR WHO Vengeance on Varos BBC Video Price £10.99 Released May '93

CENTURIES ago Varos was a penal colony, now the descendants of the original prisoners are watched over by the descendants of the wardens. Varos's only wealth comes from the ore Zoon 7 and the recordings made of tortures in the Punishment Dome; however, a slug-like creature from Thors Beta, Sil, intends to exploit the planet's mineral deposits.

Philip Martin's debut *Who* story is a collection of scenes in search of a plot. The impracticality of the fifty minute episode format is highlighted by the fact that it takes twenty three minutes for the Doctor and Peri to reach Varos (after some excruciating scenes within the TARDIS). When they finally arrive, the pair are basically there to run around dismal corridors and sample different sectors of the Punishment Dome, and by the time we've been through the obliteration area, the hallucination section, the acid baths, the fake execution and the cannibals, the whole thing has become rather turgid. The nadir is reached with the cell mutation sequence, in which Sil gleefully looks on to see if Peri and Aleta will transform into "beast or bird". Despite some very good make-up effects, it is unashamedly corny.

There are some highly original aspects in Martin's script, the characters Arak and Ema, for instance, are used very cleverly as they have absolutely no involvement with the plot. Instead, like the viewers, they sit and watch events on their television screen, and comment on the other characters and their predicaments.

In a production not noted for a memorable cast, Martin Jarvis shines as the weary Governor of Varos, while Jason Connery demonstrates that thespian abilities are not necessarily hereditary. Sil is an impressive and original villain, and Nabil Shaban gives an enthusiastic performance that is only marred by the occasional inability to hear what he is saying.

One cannot help feeling that a good script editor would never have allowed Varos to reach the studio in such a sloppy state, likewise any director worth his salt would have demanded stronger perform-



ances from the cast. Definitely not the series at its best...

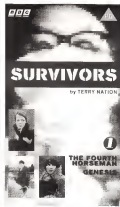
Richard Houldsworth

SCENE Dear Life BBC Television

TUCKED away at 12.30 pm on a Friday afternoon was the ninth of ten plays in BBC Education's series *Scene: Dear Life* was broadcast on March 19th by BBC2, and was set in a rundown hospital in the near future.

Eighteen years before, a baby boy was the sole survivor of a chemical plant disaster, but because his immune system was damaged in the accident, Tuscan (Janie Hinde) has only ever known life in a sterile plastic bubble. Each day is a familiar routine of injections and observations, while in the outside world pollution and authoritarian rule increase. Into Tuscan's small world comes a pretty young auxiliary nurse called Rosa (Andri Ove) who under the watchful gaze of the security cameras begins to fall in love with Tuscan, though for him to leave the bubble would mean certain death.

Tom Georgeson plays lab director Myles. He and his assistant Audrey (Gemma Jones) are as trapped as Tuscan; Myles by his failure to find a cure, and Audrey by her devotion to Tuscan. With funding due to be suspended, Myles hopes a book about Tuscan will feather his retirement, and it seems he only hired Rosa to manipulate Tuscan's emotions and furnish material for a chapter — or did he?





Life in a bubble in *Dear Life* Photo: Larkin

Dear Life need not have been set in the future to tell its story. Orwellian touches, such as signs ordering all information to be transferred daily to central records, and radio reports that identity cards are mandatory, is hardly imaginative stuff. Generally however, the Science Fiction elements are underplayed, with the result that viewers' imaginations supply a suitable sense of future angst.

Though it has a rather obvious conclusion and was technically produced for teenagers, *Dear Life* could easily have been shown later in the evening. This is not simply due to its strong language, but because the dialogue and acting are so good, with an especially praiseworthy performance from Jamie Hinde. No repeat date has been fixed, but doubtless as a schools programme it will be seen again.

John Gooling

FAST FORWARD



JASON KING
Chapters 1 & 2
ITC Video
Price: £10.99 each
Released: 30th April '93

THE tape sleeves sum it up: 'Peter Wyngarde is Jason King', because Wyngarde's smooth, sardonic, eccentric portrayal of the dandified 'Crimewriter' Adventurer/Lover' gives this series a distinctly watchable charm.

The character Jason King has left De-



partment 5 to 'struggle along' (as King puts it) without him. Wyngarde's colourful characterization presumably proved the most popular element of the *Department 8* series, so here we are presented with a succession of totally unlikely adventures which befall a novelist (witting the adventures of the indefatigable Mark Caine) who travels the world. Needless to say, the world consists of reel upon reel of stock footage (of alarmingly variable picture quality) and bits of exotic shrubbery glimpsed through set windows.

The plots are of little note, mostly being concerned with political intrigue, theft and murder — all dreadfully contrived.

In 1971, Wyngarde was a big hit with the ladies. In 1993, this dapper chap with the huge moustache, flapping collars, fat ties and turned-up cuffs (reportedly adopted because Wyngarde lost his cufflinks during filming?) now looks pretty daft. Still, he's worth checking out.

Nicholas Briggs

THE STAR TREK COMPENDIUM
Publisher Titan Books
Price: £8.99
Published May '93

THIS is the third revision of Allan Asherman's *Compendium*, which has now been updated to include a short section on the latest *Trek* movie, *The Undiscovered Country*. The publication serves as an excellent overall introduction to the

series, with documentation of its beginnings, to synopses and reviews of every episode (live action and animated) and film.

The author begins with a fascinating insight into his first contact with *Star Trek*, when he witnessed a showing of the two pilots at a convention during the mid-Sixties. He then details the show's inception, following it from Roddenberry's first submission of ideas (with the series set in '1995 or maybe in 2095'), in which Mr Spock is the only character to survive through to the transmitted series. There are also some curiosities, including a glimpse of the Vulcan-esque make-up that Majel Barrett tried out in tests for *The Cage*, and a photograph of Mr Spock with his pointed ears and slanted eyebrows paintbrushed off. This is from an early publicity peck, as there was concern over his diabolic look.

Asherman gives some fan observations on individual episodes. Apparently, in one scene from *The Enemy Within* William Shatner has no insignia on his uniform because it had been sent to the dry cleaners, and the costume people had forgotten to sew one back on!

The *Compendium* is an extremely readable guide to *Star Trek*: if you enjoy the series, but have never purchased a copy, then do so at once. Its only fault is the occasional tendency to be a little pushing.

Matthew Cooke

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KITUMBABA

Next Trek

IN the late Seventies *Star Trek* nearly returned to the small screen for a second series of adventures featuring the original crew of the *Enterprise*. All but one of the actors signed up to reprise their rôles. The exception was Leonard Nimoy, so Gene Roddenberry created Xon, a Vulcan who wanted to learn more about humans. He also added the characters of Commander Decker and Lieutenant Ilia to the crew of the *Enterprise*. Of the handful of script and story ideas lined up when the concept was cancelled, one item was a two-part episode, written by *Trek* veteran John Meredyth Lucas, which would feature *Star Trek*'s first visit to the Klingon home planet...

En route through the Neutral Zone, the *Enterprise* is forced to destroy one Klingon ship but diverts five more by sending a false warning about a Federation attack at planet Gamrus 35. The *Enterprise* proceeds to the Klingon home world which is undefended in much the same way as the city of Rome was left unguarded as a boast on the strength of the Roman Empire on ancient Earth.

Upon reaching the home planet, referred to as 'the sacred planet', Kirk and his crew are reluctantly granted sanctuary, in accord with Klingon law, by Taru the deputy

Warlord. It takes a whole day for Kirk's request of an audience with the Kitumba to be granted. Kosa gives Kirk a dagger to offer to Baro Kali, who will stand on the night of the Kitumba. The dagger contains a message for the Kali, who is head of the peace party. The first meeting is brief but the dagger is given to Kali and now Kirk must wait.

When the time is right a fire will break out in the Subject area of the city. Kirk beams down when the *Enterprise* notices the fire and meets with Kali. The Kitumba is also in the Subject area on a covert visit

The Klingons would have returned in the new series with a visit to their home planet

Secret Mission

The *Enterprise* has been summoned to Starfleet Command on a very routine mission. Tensions are running high between the Federation and Klingon Empire and Kirk cannot understand why the *Enterprise* has been asked to pick up a radiation bum victim. Instead of a patient the *Enterprise* beams aboard Admiral Li who asks to see Kirk alone. She explains that Federation Intelligence Drones have detected mass mobilisation of Klingon forces and fears are high that an attack is imminent.

Li has a second person beamed up. He is a Klingon called Kosa, a tutor to the sacred Klingon ruler, the Kitumba. Kosa has also warned the Federation of his Empire's intention to strike. He believes that a war with the Federation will only lead to mutual annihilation. He tells Kirk that the name Klingon is only applicable to the ruling warrior race. In the three-tiered class structure Klingons exist at the top. Technos are the scientists and technicians and the rest of the population are known as Subjects. The Kitumba, although a ruler of the people, is only a figure head — he is also a seventeen year old boy. The real power is in the hands of the Warlord, Malkihon.

Kirk must take the *Enterprise* to the Klingon home planet, meet with the Kitumba and avert war



of his people. Kati arranges for Kirk to meet him again and upon doing so Kirk has himself and the Kitumba beamed to the Enterprise.

Kirk and Xon give the Kitumba a brief history of the Federation and Kati tells him that they are here to prevent war. After this Kati commits ritual suicide because he broke the law in secretly contacting the Federation. Upon returning the Kitumba to the Subject area of the city, Kirk is captured but the Kitumba orders him to be taken, unharmed, to the sacred palace. On the Enterprise Xon prepares to beam down and rescue Kirk.

Once at the palace, Kirk continues to persuade the Kitumba to stop Malkthos in his attempts to enslave. Malkthos's followers try to kill Kirk — and this angers the Kitumba into speaking out against Malkthos. Meanwhile Xon has contacted Kati who takes the Vulcan to the sacred palace.

Xon Stabbing!

The time has come for Malkthos to ask for the Kitumba's blessing on the strike against the Federation but the Kitumba will only agree to consider it. Kati gets Xon first to Kirk's cell and then takes both to the Kitumba's chambers. The Kitumba must make a decision about the attack soon but is torn between loyalty to his warring Empire and the peace overtures

from the Federation. They beam aboard the Enterprise to consider a plan.

Xon impersonates the Kitumba and tells Malkthos the attack cannot take place. The enraged Warlord pulls a sword and thrusts it through the Xon's heart. Xon is rescued by Kirk and beamed to sickbay where McCoy discovers that because of a Vulcan's physiology the wound was treatable and Xon will live. Meanwhile Malkthos has set the attack in motion.

Kirk's plan is to break orbit at warp speed and beam the Kitumba aboard the Klingon flagship. After a brief phaser fight the Enterprise manages to place the Klingon leader aboard the flagship and hostilities cease. Malkthos, however, has announced that the Kitumba has been assassinated by Kirk. Malkthos's fleet is moved at planet Ular.

These Klingons under the Kitumba's command, rig a make-shift cloaking device aboard the Enterprise and head towards Ular. Informing Malkthos that they have destroyed the Federation starship, Malkthos agrees to let them join the war.

Kirk beams to the planet's surface and meets with Malkthos. The two end up fighting hand to hand and, after a bitter struggle, Kirk emerges victorious. As he does so, the Kitumba emerges and exposes Malkthos's treachery. Despite Kirk's protests that the former Warlord should be imprisoned, the Kitumba gives

his permission for Malkthos to commit ritual suicide.

Before leaving for Federation Space, Kirk tells the Kitumba that he hopes the co-operation they have forged will lead to trade and friendship, but the Kitumba believes that, for now, it is simply enough to have peace. The Enterprise departs for home.

Background

This two-partner was designed to add something of substance to the **Star Trek** mythos by putting depth into the Klingon's culture. There are many snippets of information throughout the script which reflect what life in the Empire must be like and, had it have been filmed, it would probably have become a favourite with trivia fans.

Kitumba, as written, no longer fits into the continuity of **Trek** and **Klingon** lore as established by the motion pictures and **The Next Generation** but for many years it was mentioned as a possible original series feature film. Only the most recent movie **Star Trek VI: The Undiscovered Country**, in which a peace treaty is negotiated with the Klingon Empire stopped these rumours. *Kitumba* now remains as a fascinating glimpse at the direction in which **Star Trek** might have headed, had the proposed second series taken off.

Stuart Clark

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